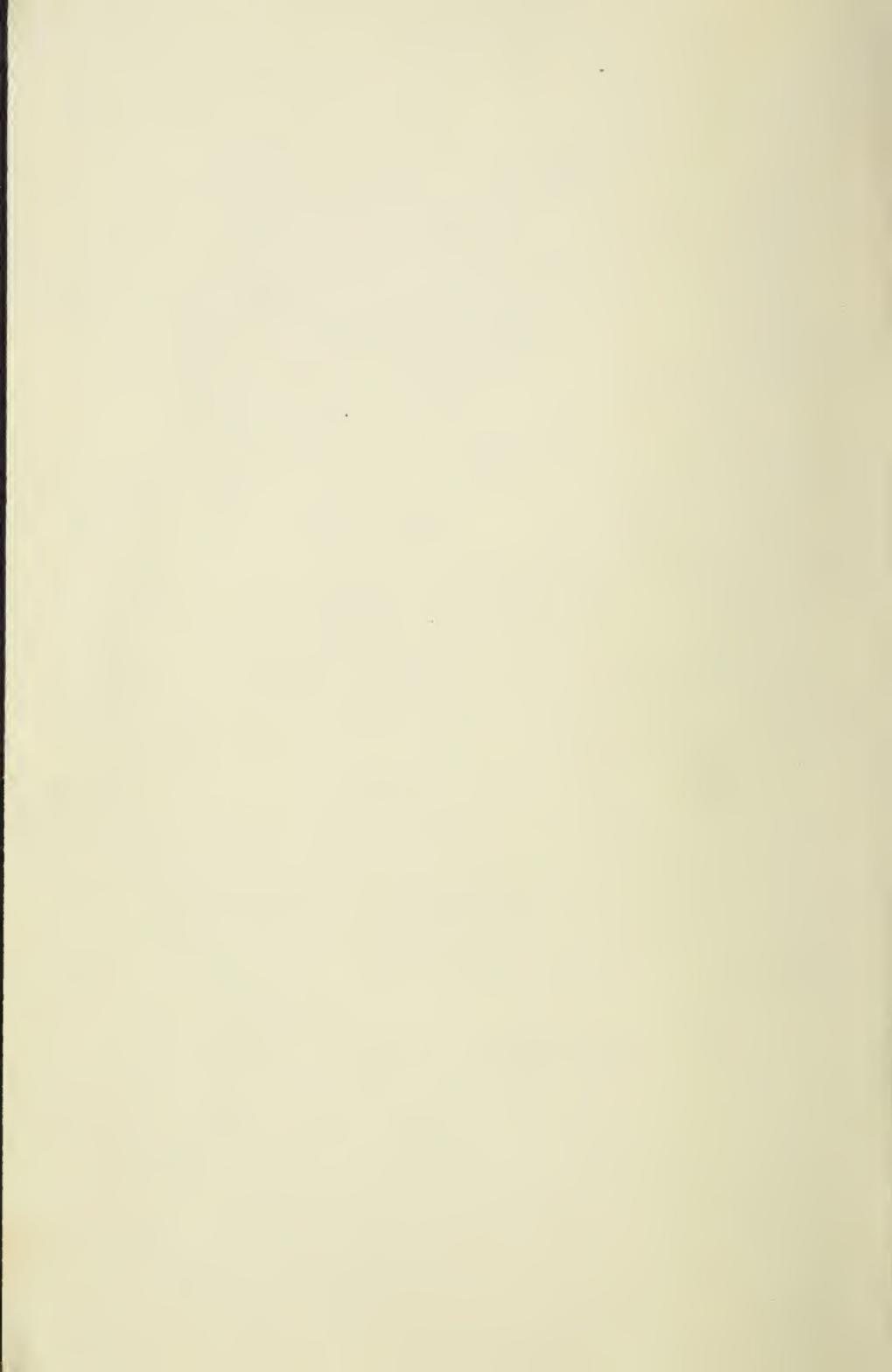


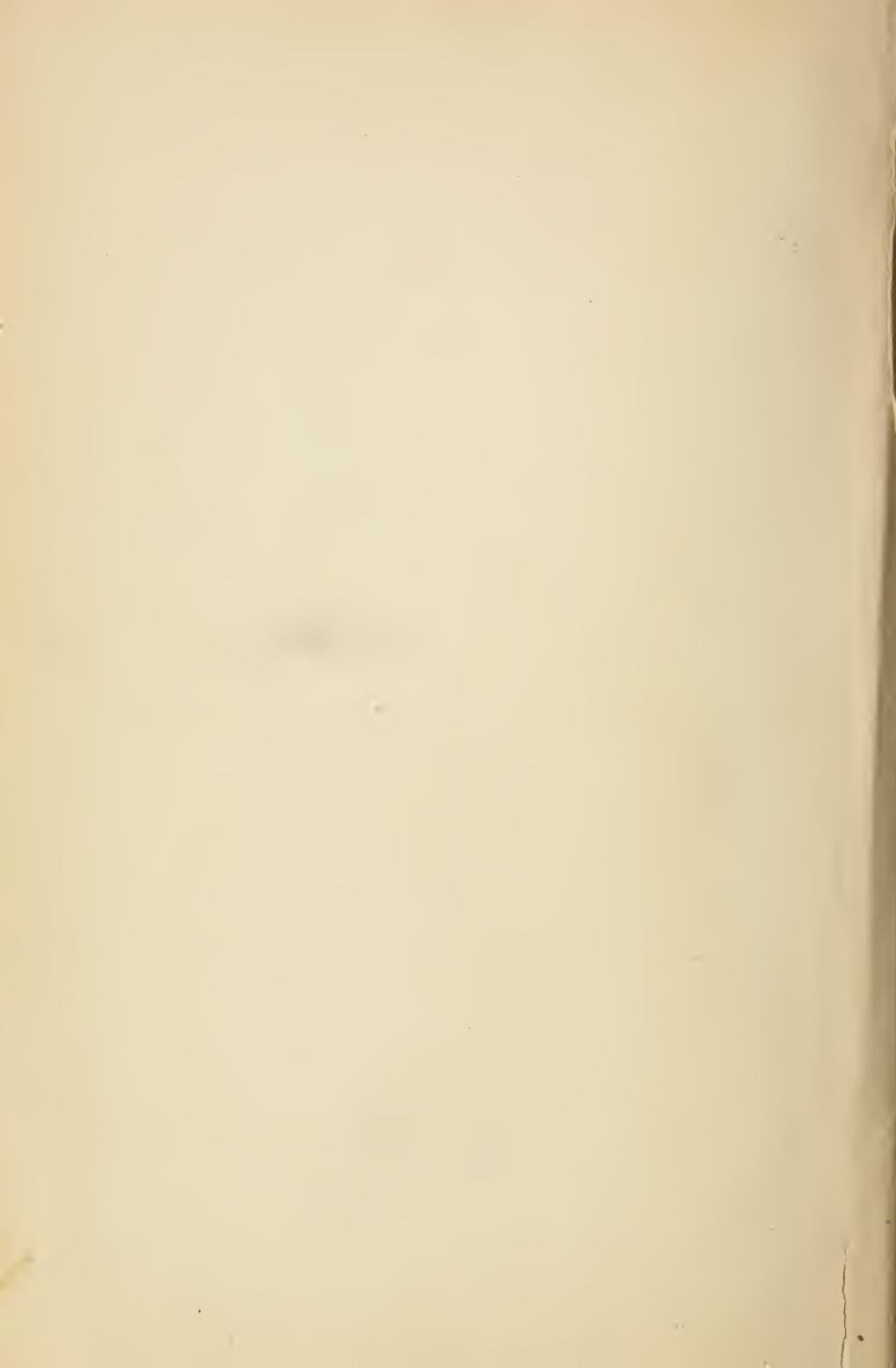
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Etiquette, Health and Beauty.

A HAND-BOOK FOR POPULAR USE,

COMPRISING

THE USAGES OF THE BEST SOCIETY,

A Manual of Social Etiquette;

AND

*TALKS WITH HOMEY GIRLS ON HEALTH
AND BEAUTY,*

*Containing Chapters upon the General Care of the Health and
the Preservation and Cultivation of Beauty in
the Complexion, Hands, etc., etc.*

By FRANCES STEVENS AND FRANCES M. SMITH.

NEW YORK:

A. L. BURT, PUBLISHER.



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PREFACE.

SOCIETY, like any other complex organization, must adopt a code of rules for its proper management and maintenance, and these laws must find their authority in their perfection of adaptability for attaining certain ends. The laws of etiquette, though they may sometimes appear trivial, all have a firm basis in some consideration of good taste, decency, modesty or common sense; and every refinement of ceremony which fashionable society can invent tends to increase the security and stability of the social system. Whatever enjoyment we obtain from society, from that agglomeration of morning calls, breakfasts, dinner parties, luncheons, evening entertainments, prolonged visits, rides, drives, operas, theaters, and all which go to make up the business of gay life, and some portion of which enters into all life; whatever enjoyment we obtain from our daily intercourse with others, is possible only through our obedience to the laws of that etiquette which governs the whole machinery, keeps every cog and wheel in place, at its own work, which prevents jostling, and carries all things along comfortably to their consummation. Instead then of regarding the understanding of these laws as a trivial thing, we should rather look to see if observance of them will not lead the way to a still higher level of life and manners. For we may rest assured that etiquette, placing every individual, as it does, on the plane of sovereignty, never forgetting his rights and dignities, giving him his own place, and keeping others out of it, regarding always, as it will be found to do,

the sensitiveness of the most sensitive, destroying the agony of bashfulness, controlling the insolence of audacity, repressing the rapacity of selfishness, has something to do with morality, and is an expression of the best that civilization has yet accomplished.

There are fundamental principles of good breeding which all persons must observe in their intercourse with their fellow-beings, or be cut off as entirely from such intercourse as if they existed on another planet. And besides, there are details in the arrangement of certain social occasions, as weddings, dinners, receptions, teas, etc., etc. which give the desired air of fashionable righteousness, without which, in many people, the pleasure of social communion would be but legendary. Most of our social laws are copied after those of the English, but the democratic character of our institutions has naturally largely modified them. We allow precedence to but two classes:—to women and the aged—or at least we do in theory; but considerations of station, culture, and, we are sorry to say, even wealth are largely recognized.

Nothing is given in the following pages that has not the sanction of observance by the best society, best not merely in the sense of the most fashionable, but the most cultivated the most natural, and the most worthy of imitation. We shall go back to the alphabet of the subject, and if you, dear reader, are annoyed by the detailed description of customs, you and your friends have observed for ages, remember that these pages have been written for less perfect humanity, and be glad with the pharisaical rejoicing, “that you are not as they are.”

F. S.

NEW YORK, 1884.

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The Usages of the Best Society.

CHAPTER I.

INTRODUCTIONS AND SALUTATIONS.

One who speaks with authority says "that persons who have been born and reared in the best society never make a hasty presentation or introduction."

In introducing the individuals, it should be first ascertained, if possible, whether the introduction be mutually agreeable; a gentleman should not be introduced to a lady unless her permission has been previously obtained. The proper form of introduction is to present the gentleman to the lady, the single lady to the married lady, the inferior in social standing to the superior, the unknown to fame to the famous, or the younger to the elder. In introducing, you say: "Mrs. A., allow me to introduce to you Mr B. Mr. B., Mrs. A."

When the difference in social standing between two ladies introduced is a debatable one, say, "Mrs. L., this is Mrs. M. Mrs. M., Mrs. L." Always give a gentleman his appropriate title,

for instance: the Rev. Mr. Smith, the Rev. Dr. Jones, Governor Brown, of Texas, Mr. Raphael, the artist, Mr. Shakespeare, the author of *Hamlet*. If he be a member of Congress, introduce him as the Honorable.

If several persons are to be introduced to one individual, mention first the name of the one person, and then name the others in succession. A slight bow is all that courtesy demands as an acknowledgment to an introduction, hand-shaking having almost fallen into disuse, although two ladies may extend hands, and so also may gentlemen.

If the married lady be glad to know the gentleman presented she says so, with frankness and cordiality; the young lady simply bows and smiles.

If there be any pleasure expressed, it is by the gentleman, who seldom fails to say some complimentary thing. A married lady should always extend her hand and express a cordial welcome to the stranger brought to her home by her husband, or by a friend.

At receptions, the hostess, unless requested, does not introduce her guests. In these days when society opens wide its doors, not only to the select few, but to the very many, the onus of doing the agreeable to a room full of people is felt by a hostess to be somewhat of a tax upon her powers, and she shrinks from making introductions and prefers to allow the guests to amuse each other. Introductions should be considered wholly unnecessary to a pleasant conversation. Every person should feel that he is, at

least for the time being, upon a social equality with every guest present. A lady or gentleman must conduct himself or herself, while remaining in the house, as if there were no more exalted society than that which is present. To converse above the comprehension of a temporary companion is an unpardonable rudeness, and to convey to a fellow guest the impression that surroundings superior to the present are the only ones with which the speaker is familiar, is incontrovertible testimony to the contrary. If polished people were his only customary society, unpleasant comparisons would be impossible to his tongue. Genuine excellence is never compelled to arrest or explain itself, if it happens to be thrown among a people with less polished formalities of manner. A nobility of sentiment compels its possessors to be agreeable to simpler folk whom they meet, and an introduction to an inferior in breeding and position, will never be met with other than a kindly acknowledgment. If they meet again, however, no recognition follows. At dinners, dances, etc., introductions are a social necessity, although it is well for young ladies to dance only with gentlemen of their own party, or with those they have previously known, it is the lady's privilege to determine whether she will recognize a gentleman to whom she has been thus introduced.

If while walking with a friend, you stop for a moment, to speak with another, the two are not introduced, but when you separate, the friend who accompanies you gives a parting salutation.

After an introduction, it is the privilege of the

lady to determine whether she will recognize a gentleman, and he is bound to return her bow. It is not enough that he touch his hat—it should be lifted from his head. Between intimate friends it is immaterial who bows first, the lady or gentlemen. The lady may be distant or cordial in her salutation, and the gentleman must be responsive to her manner.

It is said that "you should never speak to an acquaintance without a smile in your eyes," but, as a rule, for a lady upon the street, her smiles are few and her bows formal, but not discourteous. The body is not bent in bowing, the inclination of the head is all that is necessary.

The fashion of bowing, says an English writer, has undergone great changes since the days of the Georges. Now, the body must not be bent, only the head inclined, cordially or otherwise, according to circumstances; genuflections are relegated to dancing and posture masters, whose palmy days are now a thing of the past. In the time of the "merrie" monarch, the plumed and jeweled hat was doffed with a sweeping grace to the very ground and there held until the lady so saluted had passed or retired; now the hat is simply raised in recognition of a fair acquaintance, who must give the initiative by a slight inclination of the head, and we are informed by an aristocratic authority in matters of etiquette that "a gentleman returning the bow of a lady with whom he is slightly acquainted would do so with a deferential air, but if there were an intimacy, he would raise his hat with greater freedom of action, and considerable higher."

In France, it is the gentleman who bows first, and there too, the bow is the signal of recognition between members of the sterner sex; in England, a nod suffices. A lady's obeisance to royalty fifty years ago, was an acrobatic feat. The knees were bent and the body slowly brought forward in graceful and reverent guise, the equilibrium being recovered by a backward movement, very difficult to perform with ease. But the monarchy waxes old, and republican manners, assertive of independence, make high-flown courtesy ridiculous; now a courtesy to royalty is merely a deep dip, a sudden collapse as if on springs, and as sudden a reattainment of the perpendicular.

A well-bred woman will never be capricious in her public recognitions of gentlemen, nor will she be demonstrative. Self-respect will prevent her from expressing any private sentiments of dislike in her public greetings, although she may refuse to recognize an acquaintance for good and sufficient reasons. Her greetings will be fully polite, or they will not be given at all. She will not insult an acquaintance by a frigid salutation, which may be observed by strangers.

A gentleman may ask a lady's permission to turn and accompany her, if he is a particular friend of her family, but he must not stand still in the street to converse with her.

A gentleman walking with a lady touches his hat and bows to whomsoever she salutes in passing.

A gentleman always lifts his hat when offering a service to a strange lady, or when asking par-

don for some heedlessness. She bows her acknowledgment, but does not speak.

As it is not convenient for a gentleman when driving to lift his hat, etiquette permits a bow, with which the lady must be satisfied. If riding, he may lift his hat or touch it with his whip.

When a gentleman enters a drawing-room for a short call, he always carries his hat leaving his overshoes, overcoat and umbrella in the hall, if it be winter time. The lady, unless an invalid or advanced in years, rises to receive him, and extends her hand or not as she chooses; if she does so, the gentleman does not remove his glove, as of old. At his departure, the lady bows her adieux, but must not again extend her hand.

A lady does not accompany a gentleman to the door of the parlor unless he be an elderly person, or some one whom she particularly desires to honor.

CHAPTER II.

VISITING CARDS AND VISITING.

The texture of the card should be fine, and its engraving in plain script; written or printed cards are not used, the cost of engraving being trifling. Colored or glazed cards and the ornamentation sometimes seen, is in the worst possible taste.

Only the recently-married have their names engraved on one card; this is of the largest size. Somewhat smaller is the one for the married lady, and smaller still the one for a gentleman. A young lady during her first season in society has her name engraved on her mother's card; if the mother is not living, the daughter's name is printed beneath that of her father on the usual lady's visiting card, but not on the smaller cards used by gentlemen. A brother and sister, if living alone, would have their names on the same cards.

The name is in the center of the card, the address in the lower right-hand corner, the reception day on the left hand-corner, as:

Mrs. James Dash.

Thursdays.

7152 Fifth Avenue.

or,

*Mrs. Dash.**Miss (or Misses) Dash.*

7152 Fifth Avenue.

For a gentleman:

*Mr. Richard Dash.**Union Club.*

29 E. 191st Street.

The prefix "Mr." must always be used, or the professional or military title, as:

*General Dash.**Rev. Charles Dash.**Charles Dash, M. D.*

A widow may use either her own Christian name upon her card, or retain that of her husband. In New York society, etiquette allows each lady to decide this matter for herself, although in London it is not permissible for a lady to use other than her own Christian name. No lady ever suggests by her card her husband's occupation, his civil or ecclesiastical rank or military position. If both names are engraved upon the same card, the following is the proper form:

*Gen. and Mrs. Dash.**Rev. and Mrs. Dash.*

but never

Mrs. Gen. Dash.

A lady may be mentioned as Mrs. Judge Dash, but she herself never assumes her husband's title. The custom of turning down the corners of cards is dying out. A plain card not turned down is the accepted style for every purpose, but for the benefit of very young ladies, who think it one of the pleasures of life to pinch down the corners of a card, the following rules may be of value: The right-hand corner turned down denotes a call in person. The left-hand lower corner, similarly mutilated, congratulation. The left-hand lower corner, condolence.

Letters of introduction are not now so frequently used as formerly, the acquaintance to be formed between strangers being arranged by card. The person introducing writes upon the upper half at the left-hand corner of his or her own visiting card:

Introducing 

Mrs. Carlos Dash.

This card, with that of the lady introduced, is enclosed in an envelope, and either sent by post or messenger. The lady receiving the two cards must call in person, or if this be impossible some member of her family must call, or a letter be sent to explain the omission. A card of introduction requires especial and immediate attention. When a lady announces upon her card that she is at home upon a certain day in the week to receive her friends, it is more considerate on their part to call upon that day than at other times. Among intimate friends this strict

regard is not paid to times and seasons; it would indeed be distressing if informal calls were not allowable, if one could not run in of a morning in plain walking costume and indulge in a little gossip, if it be not "of unkind intent."

Formal calls are made by ladies between three and five o'clock in the afternoon, half-past two and six being the earliest and latest allowable hours. The lady calling does not give her visiting card to the servant if the mistress of the house is at home. On leaving the house she leaves two of her husband's cards on the hall table, one card for the master and one for the mistress of the house. Having seen the lady she would not leave one of her own cards. If the person called upon is not at home, three cards are left; one of her own and two of her husband's, unless their names are engraved on one card, in which case only one of the gentleman's is left. A lady leaves a card for a lady only, while a gentleman leaves for both the lady and gentleman. Cards are left for the daughters of the family. If there are sons a lady would not leave her card but her husband's card or cards for them. If the lady and gentleman call and the mistress is at home, the gentleman leaves a card for the master of the house; but if both are at home, no cards are left. Etiquette now graciously permits a card to answer the purpose of a call between persons moving in the same circle who wish to be on very ceremonious terms.

A card must be returned by a card, a call by a call. After cards have been left once in the sea-

son, they need not be left again, except after an entertainment, when the cards of all who have been invited must be left the day after or within the week, upon both host and hostess, and also for any one for whom the entertainment may have been given. It is almost more essential to leave cards when obliged to refuse an invitation than after having enjoyed the hospitality of friends. Provided an invitation is necessarily declined after having been accepted, cards are sent by messenger the same evening, followed by an explanatory note the following day. Ladies do not stay at home after an entertainment to receive calls unless they have issued cards for a day. The best plan is for a lady to include with her invitation a card informing her friends when she will be at home to receive them.

If a young lady calls unaccompanied by her mother, she leaves her mother's card, on which her own name is also engraved, and draws a pencil through her mother's name. When a son has entered society, his mother leaves his card with her husband's and her own, which is an intimation that it is expected he will be included in future invitations, and after one invitation has been received from a lady by the young man, he can then undertake the management of his own social affairs, by making his party calls and leaving cards. It is correct for strangers in town to send cards by post to those friends whom they wish to acquaint with their presence in town. This rule, however, hardly applies to a country village, where a lady, in common with the entire community, knows when a friend has arrived and

hastens to call. When a lady changes her residence, she must leave her card upon those to whom she is indebted for a visit; to other friends she may send her card by post. When leaving town for the summer, or for a trip abroad, cards with P. P. C. written in one corner are sent by post or messenger.

Upon again returning to town, cards are sent out with or without an "At home" day upon them. To leave a card at the house of a friend, after a private wedding or the formal announcement of an engagement, is a recognition of the felicitous event, but it is not strictly demanded of etiquette. After a death in the family of a friend, it is becoming more and more the custom to leave cards at the door as an expression of sympathy. Only an intimate friendship allows one to send a note of condolence. This card requires no acknowledgment. Cards of invitation and reply may go by post, but those of congratulation or condolence must be left in person or sent by special messenger, as a more definite recognition of the grave event. This act is one of gentle kindness and demands no acknowledgment whatever. It is compelled by too delicate a sentiment for the sympathizer to desire a reply.

It is a gracious courtesy to send cards of inquiry to acquaintances during their illness. On the visiting card above the printed name is written "*To inquire.*" This little civility is acknowledged by a card with "*Return thanks for kind inquiries,*" also written above the printed name. When persons who have been in mourning, again

feel equal to receiving visitors, they leave their cards on their friends, as an intimation that they are prepared to receive and make calls. Cards returning thanks must be sent to all who have called or sent cards of inquiry.

If a gentleman is invited by a lady to call, he is bound to do so in person and soon, and after an invitation, he must call or leave his card. If he scorn this formality, he must not be astonished if society henceforth regards him as a savage, and treats him accordingly. If invited by a recent acquaintance, cards for both host and hostess must be left the day following the entertainment. If invited by a friend, cards may be left within the week, but the earlier the cards are left the better. If a bachelor acquaintance gives an entertainment, the same rule applies as to card leaving.

A gentleman may not leave a card for a young lady to whom he has been introduced, unless her mother or chaperon invites him to do so. For a gentleman to ask if he may have the pleasure of calling, shows that he is ignorant of the best social usages. A gentleman never makes a formal call without asking to see all the members of the family. He sends in or leaves his card for each individual.

If he is calling upon a young lady who is a guest of those with whom he has no acquaintance, he must ask to see her hostess at the same time and also send her his card. This hostess of his friend may decline interrupting his call with her presence, but it is considered hospitable for her to enter the room before his visit terminates, to as-

sure him that her guest's friends are welcome at her house. If a gentleman is able to command leisure, he calls at the strictly conventional time, between three and five o'clock; but if he cannot command the hours of the day, he calls between half-past eight and nine o'clock in the evening. When making evening calls, gentlemen should appear in full dress.

A gentleman does not turn down the corners of his card, indeed that fashion has become almost obsolete, except perhaps when a lady wishes it distinctly understood that she has called in person. The plainer the card the better.

If a gentleman receives an invitation to dinner or to a ball from a stranger, he is bound to send an immediate answer, call the very next day, leave his card, and then to call after the entertainment.

A lady should not take a gentleman's hat and coat when he calls; he must take care of them himself.

If a lady is not sure that she is known by name to her hostess, she should not fail to pronounce her own name.

A young lady should introduce herself as "Miss Brown," never without the "Miss."

Nothing is more vulgar than that a caller should ask the servant where her mistress is, when she went out, when she will be in, how soon she will be down, etc. All that a well-trained servant should say to such questions is:

"I do not know, madam."

Regarding the length of a call it is better to stay too short than too long a time in a friend's

house. There are some guests who never know when the proper moment has arrived for them to take their departure.

This evident inability to get away, when a visitor has made a sufficiently long call makes the hostess, as well as the guest, very uncomfortable. To many callers, the thought that they must, in ten minutes time or so, rise up and take their leave is a dreadful bugbear. The thought that he must soon leave weighs down his conversation; he cannot venture upon any wider subject than the weather, for fear of missing an opportunity to depart, and his uneasiness communicates itself to his hostess who does all in her power to give him the occasion he requires. But when the time comes that the visit may be naturally concluded he cannot make up his mind to go; he feels as if something had been unsatisfactory, and he dashes recklessly into a fresh subject in the hope of leaving a better impression.

Such visits are misery to both parties. The most equably-minded hostess may well lose her self-possession as she sees the ill-concealed anxiety of her *vis-a-vis*, the longing looks toward the door, the wavering attention and random answers. Perhaps in such an emergency it would be a real act of kindness to seize the hesitating guest by the hand and say warmly "Well, good-by, I am very sorry you must go," etc., etc., meanwhile piloting the guest toward the door and leaving him very little else to do but to go out of it. If the old quotation, "Welcome the

coming, speed the parting guest," were more literally acted upon, there would be much less difficulty about and dislike of paying calls.

CHAPTER III.

STRANGERS AND NEW-COMERS.

"Ought We to Visit Her?" was the title of one of Mrs. Edwards' best novels; but this question was put by the country in reference to the antecedents of the heroine; and the same doubtful query is sometimes expressed with regard to the actual social position of ladies who have no pretensions to be considered heroines, and whose husbands bear little resemblance to heroes.

The question of knowing and not knowing people, of calling and not calling on them, in reality refers only to country society.

Any one acquainted with country society does not require to be told that the question, "ought we to call," is one that is very easily set at rest, and is by no means the bugbear or nightmare that some suppose it to be, neither are the new residents in a town victims of despair and melancholly, through not being called upon.

There are, as every one is aware, two distinct classes of new-comers in a neighborhood, and this makes all the difference as regards the treatment they receive at the hands of the inhabitants, and if their feelings render it.

Let us take for instance, those who merely rent a place in the country for the summer

months. It may be that these temporary sojourners in the land desire to enter society or it may be that they are quite satisfied with the society of the friends invited by them to enjoy a little country air, and who arrive in constant succession during their term of occupation.

These families who come into the country, for the brief period before mentioned, may leave it knowing as little of the inhabitants as on their first arrival. On the other hand, they sometimes make several acquaintances in the immediate neighborhood.

It is a mistake to suppose that the people of a town hold aloof from new-comers on account of pride, prejudice, hauteur, arrogance and every other quality expressive of aristocratic exclusiveness; on the contrary, the ideas conveyed by these expressions have often very little to do with the matter. There is a fear that their visits may be taken as an intrusion, and a call would be as unwelcome to one, as embarrassing to the other.

To turn from summer neighbors, as they may be termed, to new residents, the aspects of affairs in this latter case, bears a different complexion. A new resident either takes a place for a term of years or better still, buys one, in either case, his advent is interesting. He may prove a very pleasant neighbor or the reverse. This is a matter worth investigation.

In some towns, the event is of more importance than in others; it of course depends on the strength of the neighborhood. If it is a good one, one neighbor, more or less, is of little moment, but if it is a poor one, the advent of a new

neighbor gives rise to pleasant speculations among the ladies, and they call as a matter of course, the calls are returned, and the family of the new neighbor is in due time initiated into the society of the place.

This is taken for granted, that the new neighbor is neither too old nor too great an invalid to care for society. Should she be either of these, the fact becomes known, and the calling is consequently the reverse of brisk, for fear of intrusion on the quiet and privacy often preferred.

In these days, people who have any social qualities to recommend them, apart from their wealth or perhaps joined with it, usually makes their way, sooner or later, in some cases, it is later, rather than sooner, but it generally follows that those who have stood aloof longest, succumb at last to the general verdict in their favor, and when the contrary is the case, and the residents continue to hold aloof, it may be safely surmised that the residents are right after all.

The first call must be returned within three or four days. If the new-comers do not wish to form an acquaintance, they would return the calls by leaving cards only. If the resident does not care to continue the acquaintance, after the first meeting, it will be discontinued by not leaving cards, or by not calling again. If strangers who have come to reside with us, or even to visit our locality, bear credentials of respectability, courteous and hospitable residents should call on them, after sufficient time has elapsed for the recently arrived to have adjusted themselves to their new positions.

No introduction is necessary in such a case. A lady calls between three and five o'clock, and if she finds the strangers disengaged, a brief and cordial interview ends the first visit. This, as has been said, must be returned within three or four days, or a week at the longest, or a note of apology and explanation for the omission is sent, and the return visit is then paid later on.

A gentleman should not make a first call upon the ladies of the family of a new-comer without an introduction or an invitation. A lady friend, or kinswoman may leave his card, and she may receive an invitation, verbal or written, to make the new acquaintance. Under such circumstances, the usual formality of introduction may be made by his second visiting card, which he will send in to announce himself at the time of his call, provided he pays his respects to the new household unaccompanied by a common friend. The sending of his card to the strangers was an unmistakable request to make their acquaintance. If his visits be undesirable, the way is opened for an easy method of declining them. His card must not be noticed. This refusal of friendliness is far less awkward and unpleasant for both parties, than to ask permission verbally to become a visitor and be verbally rejected. Sometimes there are unfortunate family complications or conditions which compel a refusal of gentleman's society, but which are explainable.

A stranger can make no overtures for acquaintanceship to older residents, but as frequently happens in larger towns, two people may have desired each other's society for a long time, but the

formalities of an introduction have been beyond easy reach. They meet at the house of a friend, and conversation, either with or without presentation, often leads to a wish for further intercourse. This desire is expressed, and a mutual interchange of kindly interest and addresses takes place. The question then arrises, "Who shall pay the first visit?" This is one of those matters which settle themselves. Mutual liking and sincere expressions of regard prepare the way for either one to make the initiative call. If one lady be the younger by many years, she should call first. This etiquette is based upon the supposition that the elder lady belongs to a larger circle of friends and has more pressing social duties than the younger one. If the two are equal in age and position, the one whose reception day arrives earliest should receive the first call.

CHAPTER IV.

ENGAGEMENTS AND WEDDINGS.

The gentleman presents the lady with a ring as soon as they are engaged. Almost any style of ring may properly be used as the symbol of betrothal, but those who wish to conform to the ordinary usage, select either pearls or diamonds. If the person can say with Lothair that "there is a reserve about pearls that I like, something soft and dim," he chooses a single-stone pearl ring; if he looks beyond that, a solitaire diamond, although three-stone rings are very often used. A tasteful ring is one set with a pearl in the center, and a small diamond on either side. The setting should be of a very simple style, but good. A newer style for an engagement ring is a ruby and a diamond, or a sapphire and a diamond, set at right angles or diagonally. The Germans have a poetic formality about an engagement ring, which is likely to become a general custom. A plain gold circlet, inscribed within with the date and some such tender sentiment as "This and the giver are thine forever," is given at the time of betrothal, and the same ring is used to complete the marriage ceremony; the groom removing it at the altar and passing it to the clergyman. As soon after the service as is convenient,

a jeweled ring is added to guard the one which is honored as the wedding ring.

There is no prescribed form for the announcement of an engagement, although a writer on the social etiquette of New York says: "The society newspapers are expected to gazette the engagement very soon after it is made known to kinspeople and intimate friends. Acquaintances are thus informed of the new relation, and the proper felicitation are expressed in the usual manner. The propriety of adopting this method of communication with society at large is approved by our highest authorities in polite affairs."

This sounds very well, but the young lady of delicate sentiments would shrink from this method of communication, and prefer to make known the engagement to friends alone, in some pleasant manner. A dinner-party may be given by the family of the bride-elect; just before rising from the feast, the host announces the engagement, when a general outburst of good feelings and congratulation follows, or the engagement may be made known by note from the mother of the bride-elect or by the lady herself to intimate friends. Notes and calls of congratulation immediately follow. If the families of the betrothed have been previously strangers, it is for the gentleman's family to call first. It is very civil and proper for friends who entertain generously to show the engaged couple some attention in the shape of a dinner or a dancing-party given especially for them. The young lady does not make ceremonious calls after the announcement of her engagement, which is usually made but a

short time before the date fixed for her marriage.

It is the exclusive privilege of the mother to name the wedding day for her daughter.

It is strictly demanded by etiquette that the bride-elect leave her visiting card in person at the doors of her friend's residence a few days before sending out her wedding invitation, but she does not enter, except it be to visit an invalid or an aged friend. These ceremonious calls before marriage must not be omitted.

After the invitations are issued, the young lady does not appear in public. Her wedding cards are sent out at least two weeks before the ceremony is to take place. Invitations to friends residing at a distance are forwarded somewhat earlier.

The invitations are not answered save by a card enclosed in an envelope and sent by mail, unless the ceremony occur in the morning and the guests are requested to attend the breakfast, then the answer should be explicit as for a dinner. It must be a very urgent reason, indeed, that leads one to decline an invitation to a wedding, the summons being considered but a shade less important in England than one from royalty itself. The invitations are issued in the name of the bride's parents, parent, or nearest relative. If the bride stand in the relationship of granddaughter, niece, cousin, or simple friend to the persons or person issuing the invitation, this is noted in the formula in place of the word "daughter." A wedding invitation, as well as all others, should be engraved in script, Fashion having long ago

decreed that Old English and German text, although perfectly harmless and respectable, have no longer any claims worthy of recognition by an aristocratic world.

The invitation is engraved on one sheet of paper, which must be of creamy daintiness, and shaped so as to fold once. If cipher, monogram or crest is used upon the paper, it should not be in color for weddings; the center of the top of the page is the place for it. The fashionable world, at present, often has the cipher or monogram upon the envelope, omitting it from the note, but if it appear on the note, it must also be used on the envelope; the quality and tint of the invitations, envelopes and reception cards enclosed, should be the same, and not each possess a hue of its own.

The following is the proper formula :

Mr. and Mrs. Diedrich Knickerbocker

request your presence

at the marriage of their daughter,

Caroline Matilda,

to

Mr. Wouter Van Twiller,

on Wednesday, October seventeenth,

at three o'clock.

Grace Church,

Broadway and Tenth Street.

If you are bidden to the reception, a card enclosed conveys the intelligence. This card should be square, the size of the invitation note paper once folded.

Mr. and Mrs. Diedrich Knickerbocker

At Home,

*Wednesday, October seventeenth,
from half past three until six o'clock.*

32 West 191st Street.

Another less elaborate style is the following:

Reception

from half past three until six o'clock.

32 West 191st Street.

Generally, only half an hour intervenes between the ceremony and the reception.

The admission card (to the church), a less romantic than practical affair, can happily be dispensed with in a rural town, but it is an absolute necessity in cities, where the church would otherwise be filled with sight-seeing strangers.

The card of admission should be long and narrow, and engraved with either of the two following forms:

Grace Church.

Ceremony at three o'clock.

or,

Grace Church.

Please present this to the usher.

One or more of these cards is enclosed. They are intended for distribution to personal friends of the invited, and also for the use of servants who may accompany guests to the church. These cards, with the note of invitation and the reception card, are enclosed in the same envelope, superscribed with the *name only* of the person invited, then put in another envelope, on which is written the full name and address, and sent by mail.

For weddings at home, the form of invitation is the same as for one at church, with the single exception of the street and number being substituted for the name of the church.

A church wedding is a beautiful affair, and also a complicated one, as the almost countless details testify. The bridesmaids, from two to eight in number, are chosen from among the intimate friends of the young lady about to be married. The bride's sisters and those of the bridegroom, when it is possible, are usually invited to act as witnesses of the marriage, for that is the theoretical use of bridesmaids. The dresses for the occasion are given to them by the bride, if their circumstances are such as to make it necessary, but not otherwise. When the bride is young, the maids should be young, but it is not wise for a single woman of uncertain age to surround herself with blooming girls.

Upon her wedding day, it is customary for the young lady to present some *souvenir* of the occasion to each of her bridesmaids; the gift may be either a ring, or bracelet, or a fan, but it need not be costly. The bouquets of the maids and

the *boutonnieres* of the ushers are also the gift of the bride.

A scarf-pin of unique or quaint device, or some other article, useful as well as ornamental, is given to each of the ushers, by the bridegroom, as a slight acknowledgment of their services.

The groom chooses the ushers from his circle of relatives and friends; he also selects a single friend, whom he calls by the English title his "best man," and to him is intrusted the arrangements of the various social and business formalities of the wedding.

No one ever loses interest in the "divinity which doth hedge" a bride, and the typical marriage toilet is always expected to be one of irreproachable taste and elegance. During the last two years a great effort has been made by leading *modistes* to break in upon the "regulation" character of wedding dresses and to some extent the attempt has been successful. The orange blossoms, formally an inseparable part of the bridal gear, are no longer considered an absolute necessity, although most brides prefer them for the wreath; and combine them with white heath and lilies of the valley; the bouquet, which seems rather an awkward addition, should be of the same kind of flowers as those used for wreath, or white lilies and roses may be used. Persian lilies, jasmines, snow-drops, water-lilies, and even white hyacinths are used to decorate bridal toilettes, although the latter is considered an unlucky flower not to be worn defiantly before the fates. As to fabrics, cream white satin is the invariable choice of brides who respect tradition, and have

rare laces worn by ancestral dames. Brides adhere to white suede gloves of extravagant length for the wedding occasion. When a colored costume is worn, the gloves are of some harmonious shade, or she can if she chooses, go to the altar with uncovered hand—fashion favors this, although it is entirely a matter of taste.

No jewelry of any description should be worn for when a young lady goes up to the altar, she is, as the French say, *encore jeune fille*. If, however, the groom's wedding gift be something in diamonds, the bride cannot very well do otherwise than wear the ornament, which may possibly be a crescent for the neck and diamond stars to fasten the veil. When there is any display of jewels, the marriage veil of simple tulle is scorned, and for it is substituted one of rich *point de Venise* lace.

The dresses of bridesmaids are not as elaborate as that of the bride. They may be white or of delicate colors, and are made with trains.

Fans and baskets of flowers are preferred to bouquets for bridesmaids. When a bouquet is carried, it is attached to a chatelaine or bridle of satin ribbon at the left side. Veils may or may not be worn, but if used they must be shorter than that of the bride. It is not uncommon at present for the ladies of bridal parties to copy an historical picture by their garments and coiffures.

If the wedding is by day, the bridegroom and ushers wear full morning dress, which consists of a frock coat of dark cloth, vest of the same, tight trousers and a light necktie; white neckties are not worn with frock coats. If the wedding is in

the evening, full dress is demanded of the groom, and of all the gentlemen in attendance. The groom must wear gloves of some light shade: The ushers wear gloves of some delicate color. All the gentlemen wear favors, except the groom. He always wears only a flower. Favors should be made of white ribbon and silver leaves.

For the occasion the church is decorated with rare plants and flowers.

A large canopy of flowers may occupy the space between the pews and the chancel steps, and a bell of white flowers be suspended above the chancel. Within this bell a peal of silver sounding metallic bells may be secreted, and as the bridal party approach the altar, silken cords held by some little maiden set the peals in motion, simultaneously with the organ notes. The kneeling stool covered with white should be looked at and properly adjusted by one of the ushers, who has been selected to act as master of the ceremonies. He is early at the church and having been made acquainted with the number of guests expected to be present he places the ribbon or arch of flowers far enough back from the altar to give ample room for every invited guest, or either for the relatives of the bridal pair, other guests occupying the lower part of the church. If any friends are in mourning they usually enter the church quietly and hide themselves in some obscure nook. No one should attend a wedding reception in a mourning dress, which gives place to gray or lavender with a flower on the corsage, otherwise the person had better stop at home and not cast a shade of

gloom over the festival. The ushers stand by the inner entrance to the church, to be in readiness to escort ladies to their proper seats. If a lady be accompanied by a gentleman he follows her to her seat. The usher offers a lady his right arm, and if unacquainted with her, asks if she is a friend of the bride or groom, the bride's friends being seated upon the left of the main aisle, and the groom's upon the right. After the service the ushers act as cavaliers of the bridesmaids, at the reception. The organist should be early in his place as he is expected to play during the arrival of the audience. The bridesmaids and other members of the family set off first in carriages. The bride, who meets the groom at the altar for the first time that day, goes last with her mother and father.

The groom with the best man, ought to be waiting in the church. When the bride and her attendants have arranged themselves in the vestibule, the groom with the best man comes from the vestry and watches for the coming of his bride, the organ meanwhile playing some melody chosen by the bride. The ushers, who usually equal the bridesmaids in number, walk in pairs in advance of the ladies, and arrange themselves at the right of the two awaiting gentlemen.

Sometimes the bridesmaids, noiselessly and demurely, precede the bride, or they may follow her and always stand at her left; if they enter in advance, two or four little boys, young brothers or relatives of the bride, dressed as pages, bear her train, or carry baskets of flowers which they scatter in her path as she leaves the church. If

the maids follow the bride, she is sometimes preceded by two or four little girls, who strew her path to the altar with flowers. Sometimes garlands of flowers, that have been somewhere hidden, are suddenly stretched across the aisle at brief intervals by little maidens who stand on the seats at the ends of the pews and lift their pretty arms high in the air to swing their roses over the pathway of the bridal party as it passes down the aisle. The bride is supported by her father or by the person who represents him and is to give her away. The groom comes forward a few steps to meet her, takes her hand and places her at the altar to his left. The father waits at her left, and a step or two back of her; he gives her away by bowing when the question is asked, which is a much simpler form than stepping forward and placing his daughter's hand in that of the clergyman. The service then begins. As at present, all churches use the ring, the bride removes the glove from her left hand and gives it to a bridesmaid to hold, and sometimes to keep as a good omen. While the bride and groom are making the responses, the organist plays softly, and after the blessing the clergyman congratulates the husband and wife, who are the first to leave the church, the bride taking the groom's right arm; the bridesmaids follow, each escorted by an usher, and just behind the bridal company are the father and mother of the bride. Two of the ushers usually hurry from the vestibule to the residence of the bride to be in readiness to receive the newly wedded. It is now the custom to have a highly illuminated parchment

certificate signed by the newly married pair with two or three witnesses, the best man, the father and mother, and so on, being the attesting parties.

The bridal party, with half the maids at the right of the lady, and half at the left of the groom—the first bridesmaid retaining the place of honor—arrange themselves for the usual congratulations; the parents of the bride stand at a little distance upon her right, and those of the groom at his left. As the guests arrive, the ushers offer their right arms to the ladies to conduct them to the married pair. The gentlemen attending the ladies follow. If the usher is not acquainted with the lady he is escorting, he inquires her name on the way, presenting her and the gentleman to the bride and groom and then to the parents. The bride should always be addressed first and receive the good wishes of her friends, and the groom the congratulations.

If ladies are present without gentlemen, an usher attends each to the supper-room or provides an escort.

If it be a morning wedding and breakfast is served, the host sits at one end of the table and the hostess at the other, he with the bride at his right, she with the groom at her right hand. If healths are drunk, the father proposes the health of the bride and groom, the bride bows, smiles, and raises the glass to her lips, while the groom is expected to reply.

Wedding cake is now put up in small boxes and given to the guests to take home.

After the breakfast, or in case of a reception, before the guests disperse, the bride and groom

retire to their dressing-rooms quietly, taking no leave of any one, and prepare for their departure.

They don their traveling attire and only a few especially invited friends remain with the ushers and bridesmaids to throw rice and worn slippers after their carriage. No one asks them whether they are going, although it is no longer considered necessary to maintain any secrecy regarding the honeymoon tour. The traveling dress of a bride should be of silk or of some fine fabric like a handsome dress for morning calls, and the style of the very best. At private weddings the bride is sometimes married in traveling costume and the pair at once set out upon their journey.

If there has been no wedding reception upon the return to town of the couple, it is customary for the mother of the bride to give one for which she sends out invitations like the following:

Mrs. Diedrich Knickerbocker,

Mrs. Wouter Van Twiller,

At Home,

Thursday, November eighth,

from four until ten o'clock.

31 West 19th Street.

If the reception is in the evening, the form is:

Mr. and Mrs. Diedrich Knickerbocker

At Home,

Thursday Evening, November eighth,

from nine until eleven o'clock.

32 West 191st Street.

Enclosing a card of:

Mr. and Mrs. Wouter Van Twiller.

If the wedding has been private or informal, during the absence of the newly married, the family of the bride sometimes issue an announcement of the marriage to friends and acquaintances. This is an intimation that the marriage received the parents' full sanction.

These notes are engraved in the following manner:

Mr. and Mrs. Diedrich Knickerbocker

Announce the marriage of their daughter,

Caroline Matilda,

to

Mr. Wouter Van Twiller,

Thursday, November first, 1883.

32 West 191st Street, New York.

The recipients of these cards must, at once, ransack their brains for something fitting and complimentary, weave it into a note, and despatch it to the parents of the bride; and if the intimacy of the parties warrants it, a note is also sent to the bride. When a marriage takes place during seasons of family mourning, or of a misfortune, it is the custom for the bridegroom to make the announcement of the marriage, which is on square cards, in form as follows:

*Mr. and Mrs. Wouter Van Twiller,
75 Blank Street.*

Engraved on a smaller card is the maiden name of the bride, as:

Miss Caroline Knickerbocker.

Both cards are enclosed in double envelopes and sent to friends by mail.

If the wedded pair commence life in a house of their own, it is usual to send out "At Home" cards for a few evenings, soon after their return to the city. Only such persons are invited as the two wish to keep as friends. It is a capital opportunity for rearranging one's social list, and as the custom is admitted as a necessity, no one must be offended. These reception cards are neither large nor small; a note may be used if preferred, but the card is considered less ostentatious. The following is the correct style:

Mr. and Mrs. Wouter Van Twiller,

At Home,

Tuesday evenings in December,

from eight to eleven o'clock.

75 West Blank Street.

At wedding receptions in the evening, guests should wear full evening dress; at a morning reception, a street costume is worn.

It is no longer usual for a bride to remain at home to receive callers, unless, of course, she has an "at home" day. Friends call and take the chance of finding her at home. When there has been a reception after the ceremony, which the invited guest has attended, and has left a card in the card-receiver, a subsequent visit may be omitted. But if the invited guest has been unable to attend the wedding reception, a call or a card is strictly necessary within ten days after the wedding. No one must think of calling on the bride who has not received an invitation to the ceremony at church, or cards after the establishment of the couple in their new home.

For brides who prefer the good old way of their grandmothers, another formality for the entrance of the bridal party to the church might be described.

For a ceremony of this kind, the bridesmaids first pass up the aisle, each with a gentleman on whom to lean (the groomsmen by name); they turn at the altar, the ladies going to their left

and the gentlemen to their right, and the groom follows with the mother of the bride. This lady he takes pleasure in seating as speedily as possible in a convenient front pew at his left. The bride, with downcast eyes, follows, clinging to the arm of her father, or to the arm of a near relative. At her left, and just a step or two back of her, her father waits to give her away, which he does by bowing or by taking her right hand and placing it in that of the clergyman. After this, he joins the lady who entered with the groom, and becomes her escort.

If there are no bridesmaids, the ushers walk into church in pairs, just in advance of the groom, and, parting at the altar, half stand at one side and half at the other. While the clergyman is congratulating the bride, they pass out in pairs, a few yards in advance of the married party.

When there are no bridesmaids nor ushers, the order of the ceremonies is as follows: The members of the bride's family set off before the bride. She follows with her mother. The bridegroom awaits them and gives his arm to the mother. They walk up the aisle to the altar, the mother falling back to her position on the left. The father, or relative representing the father, conducts the bride to the groom, who stands at the altar steps with his face turned toward her as she approaches, and the father falls back to the left. The relatives follow, those of the bride standing at the left, those of the groom at the right. At the close of the service, the bride and bridegroom pass out first, the mother

and father following, the relatives bringing up the rear. A marriage ceremony of this description may be very convenient and easily arranged, but it is not an especially interesting spectacle.

Wedding breakfasts have all the form and ceremony of a dinner, although it must be borne in mind that it is *not* a dinner. Flowers may be skilfully arranged in fine glass vases, or in silver *epergnes*, with flowers on either side of the wedding-cake, which stands in the center of the table. Generally, the viands are cold, consisting of poultry and game, salads, game pies, salmon *a la mayonnaise*, tongues, hams, savory jellies, ices, fruit, sweets of every description, and wine. Dishes should vary with the seasons of the year.

For weddings at home, about the same formalities are observed as for a ceremony in church. An altar—if it can be so called—is usually a high railing, entirely concealed by flowers, and placed in an arbor of evergreens, with a true lover's-knot of red and white flowers over the entrance, or a marriage-bell can be suspended from the ceiling on a wire rope, hidden by smilax. Foliage plants and banks of moss fill the window recesses, with tall palms in convenient corners, and a profusion of hanging-baskets and smilax, with perhaps a Cupid's bow and arrow of white, red, and purple flowers over a mirror, or in any place suitable.

The orchestra is stationed in the hall. Only relatives are admitted into the parlor where the ceremony is to be performed; when it is concluded, the party turn in their places and face

their friends, who come forward to congratulate them. If space be of importance, the kneeling-stool and even the floral altar may be removed a little later, without observation.

When a widow marries, her notes of invitation are engraved with her whole name; for instance: "Margaret Fuller Smith," her maiden and her married name. It would be shocking for her to call herself "Mrs. Margaret Smith." She may be married in white if she chooses, but etiquette strictly prohibits a veil and orange blossoms a second time; widows and ladies not young are usually married in bonnets, which should be of the most elegant description. A widow may have her maids at the altar, a liberty which has only been granted to her within the last few years, and everything may be arranged with a vast deal of ceremony, but simplicity is better.

If she have sons or unmarried daughters at the time she becomes again a wife, she prefixes the last name of her children to her new one on all ceremonious occasions in which they are interested in common with herself.

When bridal presents are given, they are sent to the bride some days before the marriage ceremony, and are acknowledged as soon after that event as possible by a note written with the bride's own hand.

Sometimes the bride carries, or is followed, on her wedding tour by a list of her presents, so that she may return thanks as early as practicable. As the custom of sending bridal presents, formerly so universal, has fallen into disuse, if immediate friends and relatives desire to make

presents, it is very kind and proper for them to do so, but it should not be considered obligatory. These gifts are seldom exhibited, and the few chosen friends who are permitted to look at them do so after the cards of the donors have been removed. It is not considered at all the correct thing to talk about these contributions, or rather gifts. Relations may present useful articles, while others give only such costly gifts or works of art and beauty as shall be a compliment to the cultivated and refined tastes of the recipients.

Such gifts as linen, silver, etc., are marked, if at all, with the bride's maiden name. The presents for the bridegroom are inscribed either with his cipher or initial.

An attempt has been made to introduce the English fashion of a wedding-breakfast. The breakfast has all the formality of a dinner, and seats are, of course, very important. On arriving at the house where the breakfast is to be held, the gentlemen leave their hats in the hall, but the ladies do not remove their bonnets. After greeting the bride and groom, and the father and mother, the company converse for a few moments until breakfast is announced.

Then the bride and groom go first, followed by the bride's father with the groom's mother, and the groom's father with the bride's mother; then the best man with the first bridesmaid; then the bridesmaids with attendant gentlemen, and then the other invited guests. Coffee and tea are not offered, but bouillon, salads, birds, oysters, and other hot and cold dishes, ices, jel-

lies, etc., are served, together with champagne and other wines, and finally the wedding-cake is set before the bride, and she cuts a slice.

Wedding presents are sent any time within two months before the wedding—the earlier the better. All persons who send gifts should be invited to the wedding and to the reception, although the converse of this proposition does not hold true, for not all who are asked to the wedding are expected to send gifts.

For weddings in families where a death has recently occurred, all friends, even the widowed mother, should lay aside their mourning for the ceremony, appearing in colors. It is considered inappropriate to wear black at a wedding. Purple silk or velvet can be worn.

Should there be dancing at a wedding, it is proper for the bride to open the first quadrille with the best man, the groom dancing with the first bridesmaid. It is not, however, very customary for a bride to dance, or for dancing to occur at an evening wedding, but it is not a bad old custom.

For wedding decorations, houses are filled with palm trees in pots, and orange trees in full bearing. Mirrors are covered with vines, wreaths and climbing roses, trained across a trellis of wire.

It is a very pleasant custom for the bride to announce with her wedding-cards two or more reception days during the winter, after her marriage, on which her friends can call upon her. On these occasions she does not wear her wedding-dress. She wears a dark silk, which may be as

handsome as she chooses. As for wearing her wedding-dress to balls or dinners after her marriage, it is perfectly proper for her to do so, if she divests herself of her veil and her orange blossoms.

CHAPTER V.

RECEPTIONS.

Ladies are more and more inclined to use the post as a medium for sending invitations to reception days and teas. The post is sure, and the card is almost certain to reach its destination. If the cards are sent by mail, two envelopes are required, the outer one sealed; but if they are left by special messenger, the *one* envelope is unsealed.

It is not at all the correct thing to invite older persons to one's house until after the first call of the season has been made, nor can you invite a lady until you have first called on her in a formal manner, and the visit has been returned. Calls made on reception days, where a guest is staying, are not binding upon the guest to return, and no separate card is left for a guest on a reception day, although a card is left for the hostess by each person present to serve for an after call, and the card is also necessary for the reason that it would be too much to expect that a hostess could remember all who called. She is obliged to sit down the next day and count her cards. Gentlemen should not expect to receive invitations from ladies with whom they

are only on terms of formal visiting until the autumnal call has been made, or until their cards have been made to represent themselves.

Invitations to a ball, to an "at home," a tea, or a garden party are usually given in the name of the hostess. The invitations to dinner are in the name of both host and hostess.

It is never the custom for very young ladies to invite guests, especially gentlemen, in their own name. If the mother is not living, all notes of invitation should be written in the father's name, although an elderly sister at the head of the house can issue invitations in her own name.

Numerals for dates, hours, and street numbers are always permissible on cards of invitation, also for the months, if space or the lack of it make such abbreviations necessary. No abbreviations of names are allowed, although initials may be used.

Invitations to day or evening receptions are now generally made on "at home" cards, or the lady's visiting card is used with the simple inscription "At home, Tuesday, October 16th, from four until seven," written beneath the printed name. If a series of receptions are to be given, the following is the form:

*Tuesdays in November,
from four to six o'clock.*

There are many reasons for the popularity of the afternoon "at home." It can be given in a large or a small house, by the wealthy, or by those who are the reverse; it can be arranged on

a grand scale, or on a very moderate one of expense.

When an "at home" is given once in every week of a season, it is rather with an idea of being at home on a certain day to all who may call, than of giving a special entertainment, but many consider that to give up one afternoon in each week is too great a tax upon their time and engagements, and prefer giving one or two large receptions during the winter. Many ladies prefer the evening party to an afternoon reception. A number of gentlemen renders the former a more enviable affair, and then the supper, which follows, contributes a certain amount of festivity to the gathering which is lacking at an afternoon "at home." On the other hand, numerous are the upholders of the simpler forms of entertainment. The question of dress operates in favor of it, as the usual afternoon visiting toilet is that worn at an "at home," which toilet can be as plain or as elaborate as the taste or means of the wearer may dictate.

These small and unpretending receptions are very appropriate in winter, when people are glad of somewhere to go and something to do on cold, dark afternoons. No doubt, they promote and further much pleasant intimacy between those moving in the same circle, and are the means of ladies enjoying themselves in a quiet way.

In the summer, for an out-door entertainment, the words "lawn tennis" or "garden party" are engraved or written in the left-hand corner of the visiting card. No answers are expected to these "at home" invitations, unless an "R. S.

V. P" (letters which are less and less frequently used) is written at one corner. A lady may be sending out so many invitations that she does not care for an answer, but if she makes the request (in the case of an "at home," all other invitations requiring replies), it is most hopelessly ill-bred not to send an immediate reply. No such word as "regrets," "accepts," etc., should be written on a card. A full regret or acceptance should be written on a sheet of note paper or a card made for the purpose.

If you attend an "at home" reception, a call is not necessary; if, however, you are unable to accept the invitation, you call or leave a card as soon after as possible. If the lady has a weekly reception day the call must be made on that day. Gentlemen may send their cards by post, when they cannot attend nor even find time afterward to call. It was considered shocking to inclose cards and send by post or messenger, but it is now permissible for elderly ladies, invalids, or those in mourning who receive invitations, to send their visiting cards upon the day of the reception. If cards are sent by a footman, it should be remembered that it is not allowable to put them in an envelope, or, if so inclosed, the servant should be told to remove the envelope before delivering the cards.

Receptions in New York and other large cities are in order from October until the commencement of Lent. The "kettle-drum," formerly so high in favor, is now replaced by the afternoon tea. The "at home" is of the most informal style of reception; the hours are usual-

ly from four until six. They are intended as a social meeting of ladies by daylight, and have for their principal object conversation, so that in the selection of guests, youth and beauty are less considered than talent and distinction. Guests are not expected to appear in full dress; a lady wears a visiting costume, which is richer than the ordinary walking-dress, and a bonnet is in order.

The hostess receives her guests standing, aided by members of her family or friends, whose special duty it is to relieve her, that she may be free to welcome each new-comer. Few remain over the conventional half hour, unless detained by music. The formality of bidding the hostess adieu is dispensed with. A table, set in the dining-room, is supplied with a coffee or chocolate equipage at one end, and a tea service at the other. There are sandwiches, cakes, claret punch, ices and fruit.

Full-dress receptions are given afternoon and evening, the afternoon being more particularly designed for elder acquaintances and the evening for younger ladies and gentlemen.

The invitations should be from engraved plates on square cards or note sheets—they are sent out about two weeks before the reception day—and are preceded by a call by card upon all acquaintances to whom the hostess is indebted for formal civilities. The invitation is issued in the name of the hostess, with the addition beneath it, if she chooses, of a daughter or friend. The following is the correct form;

*Mrs. John W. Brown
requests the pleasure of your company
on Thursday, November eighth,
from five until ten o'clock.*

7195 Madison Avenue.

or

Mrs. John W. Brown.

Miss Brown.

*Thursday, November eighth,
from five until ten o'clock.*

7195 Madison Avenue.

If there is to be dancing, the word is engraved at the left of the card. The reply should be formal, and written on appropriate cards, as follows:

*Mr. and Mrs. Julius C. Jones
accept with pleasure
(or decline with sincere regret),*

*Mrs. John W. Brown's
invitation for Thursday,
November eighth.*

During the hours of reception, an awning and

carpet to the carriage-way are indispensable. A serving man, in dress suit and fresh white thread gloves, opens the door of each carriage (provided there is no footman), and assists the ladies to alight. This man provides each lady with the number of her carriage, as it is fixed in the order of her arrival, and the same is given to her driver, so that he shall know when she asks for him, and he is called for by this very useful attendant. Another man, or it may be a woman, awaits at the door, which she opens without the bell being touched. This servant receives the cards of the guests and directs them to the dressing-rooms. A lady guest enters the drawing-room at the gentleman's right side, preceding him by a step or two. She does not take his arm; or if a young lady is accompanied by a chaperon, she enters the room with her charge at her right. Ladies in escorting each other, never offer or take the arm. The host and hostess retain their post of reception during the entire evening. After a very brief interchange of salutations, the guests pass on to give place to others; they do not engage in conversation with those receiving.

The hostess rarely introduces people at these large receptions, two hundred guests being sometimes present; it is not the custom to introduce people, even if the hostess were not too closely occupied in receiving her guests. It is not necessary for gentleman to wear gloves, the practice being to omit them on all social occasions.

If there is dancing, as is often provided, and sometimes mentioned on a corner of the card of

invitation, it usually commences after the hour named for the close of the reception. If the reception is until ten, the dancing commences about half past ten, with supper from eight until one o'clock. The hostess cannot leave her post to dance, but her daughters may do so during the latter part of the evening. It is not etiquette for young ladies to dance more than once at their own receptions with the same gentleman. When the word "dancing" is not engraved on the cards, it is not uncommon for the hostess to invite a few young people by special note to remain and dance after the hours mentioned in the invitation, or she may, if she likes, make the request during the reception.

If the reception be a grand and full-dress affair, after-calls are necessary.

When a reception is given by a gentleman to meet some distinguished person, the form is as follows:

Mr. Hamilton Post, Jr.,

requests the pleasure of the company of

Mr. _____

on Tuesday evening, January tenth, at eight o'clock,

to meet

Captain Kydd,

76 South Street,

R. S. V. P.

(Or, the favor of an answer is requested.)

The latter form being in better taste.

DEBUTS.

Debuts take place, for the most part, at the private balls which are usually given for the purpose. Previous to the formal presentation or debut of a young lady, her mother and her elder unmarried sisters—if she have them—make ceremonious calls or leave their cards, with those of the father and brothers, for all acquaintances whom they propose to invite to be present at the debut. About ten days before the event, engraved invitations in script are sent out. The special purpose of the party is stated, with the name of the debutante, or the card of the young lady is inclosed in the envelope containing the invitation, this being considered in better taste than to have the name printed upon the invitation. For those, however, who prefer this style, the following is the formula:

*Mr. and Mrs. Robinson Crusoe
request the pleasure of
presenting their eldest (or second, etc.) daughter,
Miss Ethelfrida Urania,
to
Mr. and Mrs. Napoleon Bonaparte,
on Thursday evening, January seventeenth,
at half past eight o'clock.
Dancing at 11. 71 West Street.*

The reply, written and forwarded directly, is as follows:

*Mr. and Mrs. Napoleon Bonaparte
accept with pleasure*

*Mr. and Mrs. Robinson Crusoe's
kind invitation for Thursday evening, January 17th.*

No. 5 Sussex Place. January 7th.

If the invitations for the debut are sent by post, an extra outer envelope incloses all the invitations that are directed to one family. If they are delivered by messenger, the outer wrap is not used. One envelope is directed to Mr. and Mrs. B. If there are more daughters than one, the address is "Misses B.," or "The Misses B." Each son receives a separate invitation, while the daughters are not individually bidden to the entertainment.

Replies to these notes are sent in the names of the parties addressed on the envelopes. All friends interested in the occasion may send flowers on the day of the young girl's presentation to society, if they wish to do so, and in the evening, when greeting the young lady, who stands at the left of her mother during the reception of the guests, some congratulatory remarks are offered to her by each person.

When supper is announced the father escorts the debutante to the table, and the mother follows at the last with the gentleman whom she particularly wishes to honor. If there be a

brother, the father leads the way with the eldest or most distinguished lady of the party, while the brother accompanies the sister, placing her at her father's left hand.

The gentleman who is her partner for the first dance is usually a kinsman, and is selected by the mother. He may dance but once with her, nor is it proper for any other young gentleman to ask for this honor a second time.

Visits of ceremony follow this entertainment, and are paid not only to the hostess, but to the young lady; but, as has been before stated, she has no card of her own during her first season in society, nor is she allowed to pay formal visits alone, neither may she receive gentlemen visitors without a chaperon. If her mother be unable to receive with her she declines the visit. If a chaperon other than the mother introduces and accompanies young ladies into society, her visiting card and theirs are left together, to show that they are inseparable for the season. The following winter the young lady may, if she chooses, have her own card, which she may leave for friends either alone or with those of other members of her family; but her card should not be engraved with her address; when necessary the street and number can be added in pencil.

Previous to her debut a young girl is never seen at a party that is composed of mature people outside of her father's house, nor is she present at festivities given at her own home, except it be on birthday anniversaries, holiday gatherings, or marriages.

CHAPTER VI.

PRIVATE BALLS.

Any number over a hundred constitutes a large ball; below that number it is simply a ball, and under fifty, a dance. Formal calls precede the notes of invitation for a ball, which are sent out ten days or two weeks before the day appointed. The invitations may be written, but they are more frequently engraved. The sheets of note-paper should be small, or, if cards are used, they must be large and square. These are inclosed in two envelopes and sent either by post or the lady's own servant. It is not considered proper to inclose one card of invitation to several persons, addressing them as Mrs. Blank and family, but each person whom you wish to invite must receive a card.

The following form is used:

*Mrs. John Bright
requests the pleasure of your company
on Thursday evening, December 6th,
at half past nine o'clock.*

Dancing. 29 North Street.

The word "ball" is never used on a card. Dancing or cotillion in one corner is all that is necessary. From nine to half past ten are the usual hours named in notes of invitation to balls, and it is the duty of each person to arrive as soon as possible after the hour designated. This invitation must either be accepted or declined at once.

Mr. and Mrs. William K. Smith

accept with pleasure

(or decline with sincere regret)

Mrs. John Bright's

kind invitation for December 6th.

St. James Square.

A rule that has no exception is the one which requires that should anything occur at the last moment to prevent the attendance of a person who has accepted an invitation, a regret shall be sent immediately.

1 A married lady often asks for an invitation to some dance, to which she herself is invited, for a young lady staying with her, either a relative or a friend, and the answer is generally a card or a written permission to bring her. In the case of asking for invitations for gentlemen, if a lady is going to a ball, she can, without hesitation, ask for cards of invitation for one or two gentlemen friends of her own, mentioning their names in the note. In

this case, also, the answer is generally in the affirmative, as men, if they dance, are always acquisitions at a ball. Invitations are constantly asked for by people for their friends, and sometimes they are given, and sometimes they are refused on the plea that there is not a card to spare. If the giver of an entertainment wishes to oblige the petitioner, she will stretch a point to do so; if not, she will write a polite note of excuse. It is thoroughly understood that people do not ask for invitations for themselves, whatever they may do for their friends, and that they would not do so unless they were themselves invited.

Persons giving balls should be careful not to invite more than their rooms will accommodate. A few years ago a ball was not considered a success unless it was an over-crowded one; the popularity of the ball-giver was shown by the guests scarcely being able to find standing room. To-day a crowded ball-room is styled a "bear garden." A lady is, however, usually safe to invite a fourth more than her rooms will hold, as that proportion of regrets are apt to be received.

The requisites for an agreeable ball are good ventilation, good arrangement, good floor, good music, and a good supper. A ball-room should have light paper, pale yellow is the best, and the light should come from the walls, as chandeliers throw a downward shadow. Dress and beauty are enhanced by proper colors and good lighting. Few residences have ball-rooms attached to them, and where there is none, the drawing-room is used instead. All unnecessary furniture

should be removed, and the room decorated with growing flowers and cut blossoms, which add color and beauty to the scene. Upon the floor, of course, depends much of the enjoyment of the evening. An ingrain or Brussels carpet, covered with heavy unbleached muslin, makes the best surface for dancing, the next best to an oak floor well polished with beeswax. A "carpet dance" is never as good as a floor. A velvet or Turkey carpet, even with the best of covering, has too soft a surface, and, if possible, it should be removed; but if it is not convenient to do so, a layer of heavy paper should be placed between it and the muslin or canvas.

About the music—four pieces are enough—the violin, piano, cornet, and violincello. Should a larger number be desired, the selection should be left to the leader of the orchestra. The musicians should be placed where they will be heard to the best advantage, but always put them out of the way.

An awning to shelter the guests from the carriage to the vestibule, and a carpet laid from the curbstone to the hall, are provided at all balls and parties, and, indeed, whenever ladies in full dress are expected. Upon the hostess devolves the duty of receiving the guests, although the host must remain within sight until after the arrivals are nearly over; the same duty devolves upon the sons, who that evening must share their attentions with all. Neither sons nor daughters should dance until their guests are supplied with partners. While the hostess is receiving, no one should remain near her except the members of

her family, as she is not expected to enter into conversation with each guest.

After the usual greetings with the hostess, the guests occupy themselves with conversation until the young ladies have accepted partners for the dance. An applicant for this pleasure is always careful to recognize the authority of the chaperon when making his request. No chaperon who dances can do so, or make any engagement, until the young lady under her care is provided with partners. In a ball-room, introductions without a previous permission are allowable, and a chaperon may present a gentleman to her charge, as she must provide her with all the partners she can. At the end of every dance a gentleman offers his right arm to his partner, and takes, at least, one turn around the room before consigning the young lady to her chaperon, or he may leave her with any lady whom she knows.

At a private ball, a young lady cannot very well refuse to dance with any gentleman who invites her, unless she has a previous engagement or declines from weariness, and after she has refused one, she cannot accept another invitation for the same dance; she must be very careful not to forget her ball-room engagements. A gentleman should invite the daughters of the house to dance, or any lady, if she dances, for whom the entertainment may have been given. It is also the duty of a gentleman to have himself presented to every member of the family whom he does not know, if not upon the evening of the party, as soon after as is convenient.

issued about a week or ten days previous to the appointed evening, and sent in a single envelope. The invitations are sent out in the name of the hostess, and are in form the same as those for a large ball, though in event of a small dance only being given, the words "small" or "early" are written or printed in one corner of the card. The person invited is requested to appear at nine and to depart at twelve; for instance, Mrs. Etc. requests the pleasure of Etc. on Tuesday evening, February fifth, from nine to twelve o'clock. If there is to be dancing, the word is written (or engraved, as the case may be) at the left-hand corner.

Young men are not always as polite as they should be at balls. They ought, if well-bred, to look about and see if any lady has been left unattended at supper; to ask if they can go for refreshments; if they can lead a lady to a seat, go for a carriage, etc. It is not an impertinence for a young man thus to speak to a lady older than himself, even if he has not been introduced.

Well-bred young men always say to the hostess, at a ball, that they beg of her to introduce them to ladies who may be without partners, as they would gladly make themselves useful to her. After dancing with a lady and walking about the room with her a few times, a gentleman is at perfect liberty to take the young lady back to her chaperon and plead another engagement.

A young lady must not forget her ball-room engagements. She must be careful not to offend

one gentleman by refusing to dance with him, and then accept the offer of another. Such things prove that the young lady has not had the training of a gentlewoman.

A hostess should move about during the evening, and contrive that her guests shall not be rooted to one chair.

A hostess must not be fussy. She must never apologize for any shortcomings, nor regret that her rooms are small, or that her floor is poor, or say that she wishes they were richer and could entertain better.

Let a simple entertainment be offered modestly, not apologized for.

In places outside of the fashionable circles of the cities it is customary to have several moderate parties during the winter, instead of inviting every one you know on the same night.

The invitations are usually given verbally, by a servant, two or three days before the one appointed for the party. The hour of assembling—eight o'clock—is stated, and guests should take care to arrive as early as possible.

Parties with verbal invitations and simple arrangements need cost but little, and as every one knows, they are usually very enjoyable.

Ice-cream, cake and coffee are sufficient for a small entertainment. They can be improved, if necessary, with sandwiches, neatly cut and thin, ices, jellies and lemonade. To decorate the room with flowers, nature comes to the rescue. The mantel can be covered with moss, with a few flowers placed here and there; evergreens

can be used to ornament the hall and wind about the stair-railings.

As for music, a man to play on the piano and another to play on the violin, will provide all that is necessary in this respect. If the hostess wishes something a little unusual, let her get up one of the new fancy dances, in costume, now so fashionable.

At a dancing party, the ladies of the house decline joining in it, out of politeness to their guests, till toward the latter part of the evening, when the company begins to thin off and the dancers are fatigued. Ladies who are strangers in the place, are, by courtesy, entitled to particular attention from those who may know them.

It is the daughter's part to keep the dancers going, to see that there are no awkward pauses; she must do nothing that is unkind or neglectful to her guests, and take care that every other girl has a partner.

In the apartment prepared as a dressing-room for the ladies, a maid should be all the evening in attendance. The room must be well warmed (in winter), well lighted, and furnished with all that may be requisite for giving the last touches to head, feet and figure, previous to entering the parlor. In this room, besides the toilet glass, well lighted, let there be a hand-mirror, to enable the ladies to see the back of their heads; an ample supply of pins, combs, brushes, hair-pins, etc., and a work-box containing needles and thread. Let there be bottles of fine eau-de-cologne, and camphor and hartshorn, in case of faintings.

Among the furniture, have a sofa and several footstools for the ladies to sit on if they wish to change their shoes.

The woman attending must take charge of the cloaks, shawls and overshoes, rolling up together the things that belong to each lady, and putting each bundle in some place they can easily remember when wanted at the breaking up of the assembly.

It is the custom for the lady of the house to be dressed rather plainly, showing no desire to eclipse any of the guests. But her attire, though simple, should be handsome, becoming, and in good taste.

At large gatherings in the country it is proper for the mistress to introduce her guests to each other, and it is perfectly proper for her to do this without asking permission of either party.

A mother always introduces her son or daughter, a husband his wife, or a wife her husband, without asking permission.

GERMANS.

As its name suggests, this dance originated in Germany, where it is known by its proper appellation, the cotillion.

It is the most fashionable dance in society, and usually ends every ball.

The german differs very little in its etiquette from that of the party. Generally the early part of the evening is spent in waltzing, and after supper the german commences. The couples are seated around the sides of the room or rooms, leaving the center free for dancing. The con-

trol of the affair is in the hands of a gentleman called the leader. All being seated, the leader gives a signal to the musicians, who strike up a waltz or gallop. He then designates certain couples, who rise, as called upon, and dance; these couples are then said to be "up." After a certain interval the leader gives a signal, and the couples dancing choose others, each lady a gentleman, and each gentleman a lady. This, of course, doubles the number on the floor. The leader then directs those dancing through some figure, for instance, an ordinary quadrille. At another signal from the leader the figure "breaks up," and a general waltz follows, in which one dances with the partner last chosen. At still another signal all on the floor return to their original seats, all the ladies being first conducted to their own seats by the gentlemen. The leader then has "up" another set of couples, who follow the lead of the preceding ones, and so on until every couple has been up and gone through the same forms.

In most figures of the german, favors are used. During a favor figure, at some time indicated by the leader, and generally when those "up" invite those not "up" to dance, the favoring is done by gentlemen giving favors to the ladies and by ladies similarly complimenting the gentlemen. When the leader hands the favors for distribution to those dancers who are on the floor, the conferring of them on others who are not up is an invitation to dance. It is sometimes the custom to distribute them during every second figure, while in others they are an accom-

paniment of almost every figure put upon the floor. In choosing favors it is necessary, above all, to have a sufficiency of them. They should be chosen with taste, always avoiding an ostentatious display. Besides the conventional german favor, usually certain combinations of colored silk and tinsel, worked into pleasing forms and devices, are given; there are also many toys and trinkets, which add very much to the fun of the occasion. Flowers can always be used; then there are fans, gilt charms, fancy baskets, decorated tambourines, painted silk sachets, and embroidered satin bags filled with bon-bons. For the gentlemen, decorations, St. Nicholas pipes, and lanterns filled with eau-de-cologne, etc. The more unique the favors the better. As the last favor of the evening, each lady can be presented with a basket of flowers.

Of course, almost any sum may be expended for favors; very pretty ones may be procured by expending one to two dollars for each couple, while for three or four dollars for each couple, a very elegant german may be given.

Figures "with properties" require especial preparation in the way of providing the necessary articles, such as flags, parasols, tapers, scarfs, aprons, fans, mirrors, or Japanese lanterns. The figures that are styled "simple" require no properties, or only such as can be found in the room, as chairs, handkerchiefs, etc.

A leader of the dance should be a person who is familiar with your household appointments. One who understands the art of leading and the necessary requirements, says: "The leader

should have a fair amount of energy and a good temper, with a genius for invention, so that he may introduce new and pleasing figures. If people are stupid, he must take them by the hand and help them, that each and every figure may 'run on' in order. Do not allow this or that couple to drop out of the figure and waltz. Do not permit Mr. A. to slip off and dance with Miss C., when he rightfully should dance with Miss B. This sort of thing must not be permitted, because it breaks up your figures and destroys your german. If you lose your temper, you must fail. Keep your temper perfectly and always." It is customary for the leader to stand with the hostess to receive the good-byes of the guests.

The card of invitation is the same as that for a party, "the german" being engraved on the left-hand corner, with the hour when the dance is to commence. In making out the invitation list for a german, much more care should be exercised than is required for an ordinary dancing party. Try and have an equal number of ladies and gentlemen. Where there is an excess of ladies at a german, failure is a foregone conclusion. The invitations are sent out a week or ten days in advance; they should be at once accepted or declined, as it is very important for the success of a german that the hostess knows how many are coming. If you cannot go, send a regret immediately, that your place may be filled. Calls are made on the hostess on the first of her reception days; if she has no fixed time for receiving, a call should be made, or cards left, within ten days.

CHAPTER VII.

FANCY DRESS AND MASQUERADE BALLS, WITH A
FEW SUGGESTIONS FOR COSTUMES.

The invitations for a fancy dress party or a masquerade ball are usually issued from three to four weeks in advance to give ample time for preparing a costume.

The invitation is the ordinary one for a party, with the words *fancy dress* or *bal masque* written at the usual left lower side. If, however, the party is to be an elaborate one, this announcement may be stated in a line of its own, extending through the center of the invitation. Sometimes the words, *ordinary ball dress permitted*, are added to the invitation.

To give a ball of this kind requires much pre-arrangement. The rooms should be decorated. Often the servants are put into the costumes of family retainers of the mediæval period. The host and hostess should appear in costume and receive their guests near the door, with their family also in fancy dress. It is the custom of late for the mistress to arrange two or three sets of quadrilles. These should be rehearsed or

practiced in full costume before the night of the ball.

The dancers in these quadrilles must arrive early, as their dance begins the ball. They may be attired as shepherds and shepherdesses, as a Louis Quinze hunting party, in the hunting dress of that period, or a quadrille of all nations may be arranged, the ladies and gentlemen wearing costumes of the same country dancing together.

But the less fortunate one whose costume has not been arranged for her, and who has accepted, "with pleasure," a card of invitation to a fancy dress ball—she must turn her thoughts at once to the momentous question of costume, and many probably will be the misgivings as to the successful issue of the reflections and ultimate decision on the all important subject of dress. To each and all the great desideratum is originality, a very difficult—nay, almost impossible object to attain in these high pressure days of art, culture and design, leaving out of the question the infinite vanity of fashion in form, color and material.

There is, of course, the wide range of historical and mythological characters to select from, all more or less well known and available for reproduction with the aid of existing wood-cuts and intricate printed descriptions; but to many the portrayal of these personages is undesirable when one considers the subsequent uselessness of the ornaments and other appropriate adjuncts to such characters. These costumes are only procured with trouble and expense, and cannot

afterward be fashioned over into wearing apparel, owing to the peculiar cut of the garments worn by our ancestors in various periods, were they "serf or peasant, mighty lord or dame of high degree." A fancy, equally with an historical dress, to be thoroughly successful, must be well thought out, and great attention given to minute details.

A domino worn at masque balls is sometimes worn as a fancy dress. It is made in plain cotton goods, or in silk or satin, Princess shape, having often a Watteau pleat with cape, large hood and wide sleeves. It should be large and long enough to slip over the dress easily and hide it completely. A domino is usually in one color, as pink or blue; if it is black, it should be trimmed with a color.

A description of some fancy costumes, easy of adjustment and easily procurable, may be some help in the way of suggestion. For a Contadina or Italian peasant—always a favorite dress—a short blue petticoat, trimmed gold braid, a muslin apron, a Roman scarf about the waist, a low, blue bodice, with shoulder straps, and worn over a white muslin chemisette, with long sleeves. The head-dress is usually made of white linen of oblong shape, the portion resting flat on the head lined with card-board, six inches square, the end plain, or having bands of lace across it. High-heeled shoes and coral and blue beads for ornament.

A word just here regarding hair-dressing: For an Italian, the two plaits are tied with colored ribbon, and often entwined with coins or

beads. For classic costumes, the hair is generally gathered in a knot at the nape of the neck and bound with a fillet, a few curls sometimes escaping at the back. For a gypsy or a druidess the hair hangs loosely down the back. For Undine, Winter, Snow, fairies and such characters, the hair should be well powdered, after it has been dampened, with thin white starch.

An Ice Maiden wears a short white dress of some thin material, and a veil of the same. Tulle covered with tufts of swan's down, or what answers the purpose quite as well—white wadding, a girdle of falling icicles, with bracelets and chains of the same. The old-fashioned crystal candelabrum will furnish the icicles. For Christmas, an abundance of white tulle, swan's down, or its plebian substitute, wadding, and holly leaves and berries. A fan painted with snow scenes and robins would be a suitable one to carry with such a dress.

For Patience or a Dairymaid, a short chintz tunic, looped up over a petticoat of bright colors, a low bodice, laced in front, puffed sleeves, an apron of coquettish make, and a large straw hat with flowers.

The maid of Athens would, of course, wear the classic Greek dress; a flowing skirt of white cashmere or nun's veiling, the hem trimmed with gold braid in a Grecian design, the *chiton* or sleeveless jacket made in the same material as the dress. A gold belt, armlets, bracelets, a fillet on the head and sandals on the feet complete this very classic costume. The *diploidon*, or flowing cloak, is sometimes worn instead of the

jacket. This is covered with silver stars and draped from the shoulders.

A costume easily prepared for a gentleman is that of an Italian mute. A monk's long white calico dress with pointed cap drawn over the head and face, with openings for the eyes and mouth. A dress for a monk would be a long brown serge robe, with wide sleeves and a cord around the waist. A more elaborate dress would be the one for a cavalier of the time of Charles I. A long-waisted doublet, trunk hose of velvet, gemmed and rosetted shoes, or large cavalier boots, wide at the top, with a fall of lace, a shoulder cloak of velvet, a Vandyck collar and cuffs of lace, a large hat, plumed, and with the hair in curls.

Undine, or a Mermaid, should wear a dress of tulle looped over pale green with a lavish display of grasses, sea-weed, coral, shells, and water-lilies. A veil of tulle hangs over the hair, which may be allowed to float about the shoulders, etc., but there must be water-lilies and sea-weed, no matter how next to impossible it may be to obtain them.

A Wood Nymph. Green tulle evening dress, trimmed with leaves, wild flowers, blackberries, etc., forming a fringe round the train or tunic. The skirt should be bordered with a puffing, out of which peep violets, primroses and other spring flowers, and so arranged that they seem to grow; the bodice must be trimmed to match. Flowers to be placed in the hair, which should float on the hair, beneath a veil of green tulle. Natural ivy may be used on this dress; each leaf

should be painted over with oil, and thoroughly dried; this makes them bright and shiny.

The Telegraph. Short dress of blue and red satin, trimmed with bands of silver cloth and gold wires; the upper skirt of tulle, looped up with medallions representing the telegraph poles; a satin cap, with the word *Telegraph* worked in pearls. Pearl ornaments.

The Planets. A white satin short skirt, bordered with a blue silk band and dotted with silver stars; white gauze overskirt and plaited low bodice, besprinkled with stars; long wing-like sleeves to match; blue satin Swiss belt, cut in points, a star on each; blue coronet with stars; long veil with stars; necklace and bracelets of the same.

For a dress of the time of Louis XIV., hoops were in fashion and sacques, also patches and very long gloves, the hair powdered and worn over high cushions. The following is the usual style for fancy balls: Satin petticoat, plain or quilted, with pearls, or with rows of lace across, headed by tulle puffings and roses. A velvet, brocaded, or satin train rounded in front, coming from the waist or like a Watteau sacque, trimmed with lace, the bodice low and square, the stomacher pointed, with rows of ribbon across, a bow in the center; the sleeves to the elbow, with ruffles.

A Marquise of this period would wear a pink silk skirt bordered with a lace flounce, caught up in vandykes, with pink roses and silver tassels; long upper skirt of silver gauze, with strips of pink satin ribbon, and silver tassels and roses

keeping it in its place, low bodice; the hair powdered.

For a Peasant Girl a linen striped skirt, blue, red and white; a red tunic, caught together, high at the back; square, sleeveless, blue cashmere bodice, with velvet bows and trimmings; loose linen undersleeves, flat muslin cap, black velvet bracelets, and a black velvet band round the neck.

For Guinevere (*Idylls of the King*). A dress of gold tissue, velvet and brocade; the skirt long and flowing fastened from neck to hem with jeweled clasps if possible an emerald in each. Square-cut bodice, with jeweled bands around; sleeves tight at lower part, of a distinct color to the bodice. The upper portion slashed, and jewels introduced; coronet of pearls; the hair in plaits.

For Marguerite. A short skirt of cashmere, bordered with rows of black or contrasting velvet; long skirt over this, trimmed in same way, and caught up by means of a sarpel or pocket and girdle on the left side. The skirt is sewed to a long, close cuirass bodice, made of the same cashmere, coming well on to the hips, where it is trimmed with velvet. It is cut square at the neck, over a linen chemisette; the sleeves are made with horizontal puffs to the elbow, where a close-fitting portion of the sleeve meets them, and falls a little over the hand. The hair is worn in two long plaits. Gray cashmere could be used with black velvet, or white with blue.

For Esmeralda. A gypsy dress in yellow, black and scarlet, made short, trimmed with

coins and gold braid. Black velvet band worn above and below the elbow; a sash of gold tissue tied about the hips. A tambourine carried in the hand.

Moonlight. A silver-spangled tulle evening dress over white satin; a mantle of the same bordered with silver lace, attached to the shoulders of the low bodice; a white and silver scarf twisted around the head, fastened either with diamonds or silver crescents, which are also used for the front of the bodice and skirt; white satin shoes with crescents. Dark gray and silver is a pretty combination for the character. For another costume personating Moonlight: A dress of soft white silk, trimmed and bordered with brown velvet cut in vandykes, three-quarter moons in gold cloth or yellow silk appliqued on the velvet; a blue scarf around the waist, edged with gold, gold and silver-spangled tulle around the neck, small silver-spangled cap surmounted on one side by a crescent.

A Moorish costume consists of a maize satin petticoat, embroidered with black; ruby velvet tunic and jacket trimmed with gold lace; Moorish embroidered sash, gold coins on the hair, and plenty of jewels.

A Druidess is costumed in a long, flowing, cashmere robe, bordered with embroidered oak leaves; full, low bodice drawn to the neck by a string; a gold girdle, scarf with pointed ends floating over the right shoulder fastened with a brooch on the left, all trimmed with gold; gold armlets below the short sleeves, a wreath of oak

leaves. The dress must be gray or white, with a red scarf.

For a calico ball, Shepherdess and Charity Girl costumes are appropriate. The invitation, of course, states the nature of the ball, but the word calico, for a ball, includes merino, with tinsel trimming, and net and tarlatan may take the place of tulle. A pretty costume for a shepherdess is composed of cream-colored cretonne for the underskirt. A tunic and square-cut bodice of pale-blue cretonne, a closely plaited chemisette, and ruffles to finish the elbow sleeves, and includes high-heeled shoes with blue bows. Powdered hair with a wreath of roses fastened with a knot of blue ribbon, the crook twined with flowers.

The Charity Girl costume consists of a blue frock reaching to the ankles, with a white cape, long apron and mob cap.

A Watteau dress can be prepared without much difficulty; a skirt of muslin, with small pleated flounces to the waist; a sacque of silk with square-cut bodice pointed in front and trimmed with lace; elbow sleeves and ruffles, a muslin apron; narrow black velvet around the neck and wrists, and the hair powdered. For a more elaborate custom the undershirt must be of silk or satin, often quilted; it must be short, or just touching the ground. The sacque, which generally forms a part of a Watteau costume, which is indeed the distinctive feature, is fastened to the bodice at the back in a double box pleat. It is long, and looped up as a tunic.

For a child a representation of a butterfly cos-

tume is a pretty device. A short skirt of blue foulard, with an overskirt of gauze or tarlatan, a low bodice, with a waistband fastened in front with bows, and two wings made of gauze, edged with fine wire, silk stockings, and blue satin boots. Fancy dress parties for children are very much the fashion. The dresses worn are often suggested by the illustrated books. It is a good plan for a certain number of children to appear in the characters of some one fairy tale. Among the suitable costumes for children are Rainbow, Alphabet, Titania, Tambourine Girl, King Cole, a Herald and Cupid; for the latter a dress of blue and silver gauze smothered in roses, silver gauze wings, and the inevitable bow and arrow.

Little Miss Muffet should wear a pale blue chintz or sateen dress, trimmed with gold lace, a muslin fichu and mitts, and a spider in the cap. A dress demanding more outlay of time and money would be one for "Mary, Mary, quite contrary. A quilted petticoat with colored pictures of "pretty maids all in a row," bordered with silver cord; a satin tunic, with silver bells, having garlands of cockle-shells and primroses; the bodice low and square, with long sleeves trimmed to match, a satin hat with primroses, bells and cockle-shells; a silver chatelaine of hoe, spade, and watering-pot, a cockle-shell necklace, and mittens.

Dresses copied from the Kate Greenaway books are always in favor. The skirts are narrow, with long flounces, very short waists, a turn-down frill at the neck, and the sleeves puffed.

CHAPTER VIII.

OPERA AND THEATER PARTIES.

Theater parties are generally given by bachelors who have no homes to which they may invite guests, and who thus cancel some of their obligations to households from which they have received courteous hospitalities. If given by a bachelor, he first secures a matron to chaperon the young ladies of his proposed party. The young man who gives an entertainment of this sort must go about this undertaking with thoughtfulness, tact and a good balance to his credit. He will pay a visit to a famous restaurant, another to his florist's and a third to the box-office of the theater where a new piece is to be brought out, say, that day fortnight. Then he will give the invitations in person, to fifteen, let us say, of the most charming and gracious of the ladies with whom he is most intimate, after the permission of the mother, that her daughter may be his guest, is obtained. It is proper to mention what married lady will accompany them, and to give the names of the gentlemen of the party—fifteen of his brightest and most eligible male friends. The rendezvous assigned will be the chosen restaurant, possibly,

at six p. m. The ladies, if not attended by father or brother, are accompanied by a maid, who returns home in the carriage to come back for her mistress at the hour appointed, which is usually a half hour after midnight. In one of the upper chambers of the most sumptuous of all restaurants the party will sit down to the repast. The thermometer outside may be below zero, but the table will be brilliant and fragrant with a profusion and variety of flowers. But there can be little tarrying over the feast, for the play begins at eight. The ladies rise and are ushered into the adjacent withdrawing-room. There they find a long side-table that seems covered with flowers, and by it there stands trim, neat-handed young women from the establishment of the fashionable florist.

There is found to be order in the seeming chaos of flowers upon the table. The giver of the entertainment has taken pains to ascertain the favorite flower of each of his fair guests, or in default of this knowledge has had regard to the tone of her complexion. Each lady finds a card with her name on it lying on a separate pile of flowers. The pile resolves into a great hand-bouquet, and a kind of shape of flowers, which, fastened deftly by the maids on the left side, reaches upward from near the waist, spreading wider as it rises, till the fern-sprays and the tips of the rosebuds, or the highest bells of the lily of the valley, fleck the graceful throat and all but brush the cheek.

The carriages are announced and the cortege drives off to the selected theater. Either boxes

have been engaged or seats in the front row of the balcony. Possibly the broad top of the balcony parapet may be found hidden by an inlaid mosaic of flowers, on which, in front of each chair, lies a programme printed on scented satin. It may be that theater parties on a similar scale occupy the whole front row of the balcony, and the effect of such a spectacle is not easy to describe.

When the play is over, the theater party, if the affair is a "full powered" one, does not disperse. No, it returns to the restaurant, where the dining-room is now found to be a ball-room, with music in readiness. Other guests may arrive, and waltz follows waltz, until about one o'clock the host of the evening modestly suggests that some slight refreshment may be found in an adjacent apartment.

The slight repast is found in an elegant supper, served on a table not less lavish in its floral decorations than had been the dinner-table. By the time the plovers' eggs are reached, sundry baskets containing the presents for the now impending "german" have been conveyed into the ball-room. And the presents prove to be not gimcrack gewgaws, but souvenirs of real taste and substantial value. This lady, somehow, finds on her arm the bracelet of Mexican filagree work for which, the other day, she had expressed a longing; from that one's wrist comes to dangle a fan which she had pronounced a few weeks before to be "just too lovely for anything."

It is a late, or, rather, an early hour before the parties separate, a gentleman accompanying each

young lady, provided only the maid calls for her with the carriage. If her father comes, the gentleman who has been her attendant during the evening escorts her only to the carriage. He must call upon her within three days, or leave his card, if a visit be impossible. The gentleman who gives the party must pay his respects and return thanks to mother and daughter within a week for the honor and pleasure he has received from his lady guests. All the members of the party call within a few days after upon the lady who chaperoned the company.

A less elaborate party is the one which includes only an after-supper. In this instance the host calls upon his proposed guest, and if his invitation is accepted—and it must also include a gentleman member of the family or a relative of the young lady—he leaves entrance tickets for the entertainment.

The party meet in the box, where the lady who is chaperon receives them with the host. After the theater a supper is served to them at some fashionable resort, and the hour for returning home is decided upon by the matron of the evening. The style of opera or theater party is by far the most popular, and is, of course, less expensive and troublesome to both host and guests.

If these parties are given by a lady in her own home, the invitations are issued by informal notes in her own name, and a dinner precedes the public amusement. After the theater the party is invited to return home with her for an

informal supper. Party calls follow in the usual manner.

A word here about dress for the theater: If a gentleman invites a lady to attend the opera, he must tell her what place he is to offer her; if it is a seat in a box she must at least wear a light opera cloak, even if she does not array herself in full evening dress. For matinees the dress should be as elegant as for morning calls, and a bonnet is always worn, even by those who occupy boxes, but it may be as dressy as one chooses to make it. In the evening ladies are at liberty to wear evening dress, with ornaments in their hair, instead of wearing a bonnet. It is not considered a breach of etiquette for a gentleman to escort ladies to the opera by any one of the public conveyances, provided street toilets are worn.

CHAPTER IX.

DINNER AND DINNER-GIVING.

The invitations for formal dinners, which are in order from December until March, are sent out ten days or two weeks in advance.

The invitations can be either written or engraved. Ladies who give many dinner parties always have the engraved invitations with blanks left for the written insertion of the name of the guest and the date. The invitations are in the name of both host and hostess, but the answers are addressed to the hostess only. The following is the usual formula:

*Mr. and Mrs. James Bennet
requests the pleasure of
Mr. and Mrs. John Wood's company at dinner
on Thursday, January tenth,
at seven o'clock.*

The usual hours for a dinner are six, seven, or eight, and the number of guests to invite for a dinner party, not less than six nor more than

twenty; fourteen is the orthodox number. No gentleman is ever invited without his wife, when other ladies than those of the family are present.

If the party is given for a friend or distinguished person, upon an extra card, but inclosed in the same envelope with the invitation, is written:

To meet

Mr. ——.

If the dinner is a very ceremonious entertainment, the name of the honored guest will be engraved upon the note of invitation.

An invitation for dinner should be answered as soon as read, and formally accepted or declined in the following style:

Mr. and Mrs. John Wood

accept with pleasure

(or decline with sincere regret)

Mr. and Mrs. James Bennett's invitation for dinner

on January tenth,

at 7 o'clock.

If anything happens to prevent one from attending a dinner after having accepted the invitation, a note written in the first person must be dispatched as quickly as possible to the hostess, that she may fill the place.

Etiquette demands a call from each guest

within a week, after the dinner, whether the invitation was accepted or not. Full evening costume is required, and ladies wear gloves, which are removed at the table and need not be worn again during the evening.

There should be an interval of five or ten minutes between the arrival and the dinner hour. On the arrival of the guests at the house, each gentleman receives from a servant a card written with his name and that of the lady whom he is to take in to dinner; he also receives a small *boutonniere*. If the gentleman is not acquainted with the lady whom he is to escort to the table, he asks the host to introduce him, and converses with her until dinner is announced by the butler. This functionary stands at the entrance to the drawing-room, which opens toward the dining-room, and bows to the host, who is anticipating this information. The host offers his left arm to the lady for whom the dinner is given or to the most distinguished guest present; the others follow, walking arm-in-arm to their places, if the room allows it, if not, the gentleman follows the lady. The hostess comes last with the gentleman who is entitled to the most consideration. A gentleman offers his left arm to a lady, and places her at his right. The guests do not, as formerly, wait for the hostess to reach her place, but take their seats at once, only the gentlemen stand until the hostess is seated. Each pair find their assigned place by the card which awaits them, assisted by information previously given by the host in regard to the side of the table chosen for them.

It is only for a very informal dinner that no seats are assigned. A card with the name of the guest is laid at each plate. The menu card is usually hidden beneath it. The seats of the host and hostess may be at the middle, on opposite sides of the table, or at the ends. Should two persons unknown to each other find themselves placed side by side at table, they may enter into conversation without any introduction. A gentleman will see that the lady whom he escorts to dinner is provided with all she wishes, but where there are well-trained servants, one guest does not have to look out for the comfort of another.

All formal dinners are served *a la Russe*, that is, everything is handed by the servants, and nothing is seen on the table but the fruit, flowers and sweets. Hence the modern dinner-table presents a picturesque appearance, with its lavish display of flowers, shaded tapers, glittering array of wine-glasses of various hues, flagons of ruby glass bound with gold, and rare china of Sevres, Dresden, or turquoise and gold. The lace or openwork table-cloth is spread over a heavy colored groundwork, with a mat of velvet or plush under the silver *épergne* or center-piece. A long strip of Indian embroidery, rich with gold and brilliant colors, is used, and with fine effect for a table mat. Only the center of the table is thus covered, and on this a large silver salver lined with mirrors may be placed, with the *épergne* filled with fruit and flowers in the middle.

When no colored mat is used, it is customary

to lay flowers on the cloth, with a wreath of odorless blossoms around each plate, and each lady is provided with a corsage bouquet, or a pretty fan covered with flowers. A plate, one large enough to hold the majolica plate for the oysters, is put at each place, and at the left are laid two knives, three forks, and a soup spoon, all of silver. The napkin, which is simply folded, with a dinner roll, is also put at the left. The goblet for water and the wine-glasses are placed at the right. There are two glasses for champagne, one for the hock, a ruby-red one for claret, and three wine-glasses. Half globed-shaped water-goblets, beautifully engraved, are growing in favor among those who delight in delicate glassware.

White wine is served with oysters, sherry with soup, hock with fish, Burgundy with game, and claret and champagne with the dessert, and port with cheese. Many like old Madeira before the sweets, although others serve it after the dessert. For less elaborate dinners sherry for the soup and red wine or champagne are sufficient. The servant hands the wine at the right of the guest—everything else is passed at the left—mentioning the name of the wine, and pouring it immediately unless told not to do so. Do not take wine unless you intend to drink it. On a side table is placed the wine decanter for use; sparkling wines, as hock and champagne, are kept in ice-pails, and opened as required. Lumps of ice should never be put in any glasses excepting those for water. All wine-glasses, except those

for the champagne and Madeira, are removed just before the dessert.

At each plate is also a china or silver salt-cellar; no condiment except salt is put on the table. A servant passes black and red pepper with the soup.

Upon side tables are placed all the accessories of the dinner-table—forks, knives, table and dessert spoons, goblets, wine-glasses, napkins, and the reserve of dinner plates, the coffee-cups and saucers, and the dessert plates, each with a doily and finger-bowl placed on it; the *hors d'œuvres* or dainty dishes, olives, radishes, sardines, celery, and jellies are also on the side table. At another table the chief servant divides the fish and carves the *piece de resistance*, as the main dish is called; it may be a saddle of mutton, a fillet of beef, a haunch of venison, or a turkey, or, very probably, all four. The chief waiter, or butler, as it is easier to call him, is supposed to help the soup, to carve, and pour the wine. Where there is a butler one servant to every four or six persons is enough. The following is a definition of a very important adjunct to a dinner-table: "A good servant avoids coughing, breathing hard, or treading on a lady's dress; he never lets any article drop, and deposits glasses, forks, knives and spoons noiselessly. Rapidity, dexterity, and, above everything, quietness, added to a knowledge of their duties, form the requisites of good butlers and servants." They wear thin-soled shoes, do not wear gloves, but use a damask napkin with one corner wrapped around the thumb, that they may not touch the

plates with the bare hand. Both the cook and butler must be provided with a carefully written-out menu, that of the butler including the wines against each course. If, as is often the case, the dinner is served by a caterer, the hosts have little or no responsibility, and nothing to do but to be agreeable.

The menu is no longer printed on the dinner or name card, as the latter is kept as a souvenir of the occasion. It is hardly expected that a paper on etiquette will give bills of fair, but perhaps it may not be amiss to mention the courses in order, with the French and English names of each. Every one knows, of course, that a dinner commences with *huitres*, oysters, followed by *potage*, soup; *hors d'œuvres*, dainty dishes; *poisson*, fish; *entrees*, main dishes; *entremets*, vegetables; *sorbet*, punch; *roti*, roast; *gibier*, game; *salades*, salads; *fruits et dessert*, fruits and dessert; *fromage*, cheese; *cafe*, coffee.

The servants, in passing the dishes, commence with the guest upon the right of the master, ending with the lady of the house and with the guest upon her right, ending with the host.

Raw oysters with a piece of lemon in the center of the plate are already served, and each guest begins at once to eat. When the oyster plates are removed, two soups are passed, so that each person has a choice, and two kinds of fish are offered, and so on through a dinner of from ten to sixteen courses—ten is the usual number. After the soup one may accept or decline whatever follows. At a dinner it is always

proper to ask for bread, for water, or champagne.

Hot dinner plates are prepared when the fish is removed, and on these plates the meats are served. After each *entree* and course the waiter rings a bell, which goes to the kitchen, which is a signal to the cook to send up the next course hot.

As the plates are removed they are not kept in the dining-room, but are sent at once to the kitchen; a large basket or two for removing the dishes and silver must not be forgotten, with a maid standing at the door to carry them to the kitchen. As each plate is removed a fresh one is put in its place. A servant passes the *entrees*, each guest helping himself.

Before the roast and the game Roman punch is served as an appetizer, and after the game the salad is brought on in a silver dish; bread or biscuits and butter are passed at the same time. Before the dessert a servant should remove the crumbs and another with a salver removes all the glasses, except those for the champagne or Madeira or the glass for water, and then the dessert plates with the finger-bowls are put on the table with a silver dessert knife and fork. The bowl and doily are removed at once and placed at the left. The water in the finger-glasses should be tinted and faintly perfumed with rosewater. After making use of the finger-bowl the fingers should be wiped on the dinner napkin, not on the doily, which is for the fruit. After the ices, grapes, pears, and other fruits are passed, and then the bon-bons. Fruit is cut

with a silver knife—but eaten with the fingers; apples and peaches should always be peeled before eating. In eating that awkward fruit, an orange, divide it into eighths, or into halves, and eat with a spoon in the Florida fashion.

The dessert is followed by liquors, which should be passed on a salver and poured into very small glasses. If the dinner has been a very long one—and sometimes the meal lasts from seven until half-past ten—coffee is not served at the table, but in the parlor. The gentlemen remain in the dining-room to smoke, after the ladies have withdrawn, and the two parties take their coffee separately half an hour or so after dinner. If it is an early dinner, and a theater or opera party follows, coffee is served at the table.

When the dinner is over the hostess bows to the lady at the right of the host, rises, and all rise also. The gentlemen stand until the ladies have left the apartment, or they conduct them to the door and then return to smoke, or retire to another room for that purpose.

After coffee, guests may, at any time, take their leave, and all depart within two hours after dinner. If a person is obliged to leave early, the hostess is informed, if possible, before dinner, and the guest may then depart, without any formal leaving taking, as the departure of one often breaks up the party.

And this ends the dinner of ceremony.

But there are dinners and dinners, and possibly the simpler ones, prepared in the house

and served by the servants of the family, if the least expensive, are the most enjoyable.

To achieve success in giving a dinner, it is well to remember that quantity is not quality and profusion is not elegance. A dinner of six courses may be delightful and enjoyable, while one of fifteen or twenty, may be an utter failure.

CHAPTER X.

TABLE DECORATION.

The most pleasing phase of the art mania of the day to an educated house mistress is the great importance attached to decoration for the table. Hence a woman, though she can neither paint nor embroider, may have full scope for any artistic talent lying dormant in her nature.

Formerly when massive center pieces, filled with a variety of flowers were the only ornaments of a table, ladies gave but little attention to the arrangement, provided there was a certain amount of symmetry in the mass, and a few ferns or waving grasses striking out at intervals to relieve the more solid part. Now, artists who have made a name in their profession do not think it beneath them to superintend the decorative part of the dinner table, and such anomalies as a cabbage-like dahlia resting on a delicate spray of maidenhair, or an exquisite *gloire de dijon* overshadowed by a red and yellow tulip are all things of the past.

For extensive decoration, unless flowers that blend well can be procured, nothing is so effective as a mass of the same flowers—violets, prim-

roses, forget-me-nots, can all be massed and made to look so very lovely. Trails of ivy down the length of a table are very effective, but in a heated room they smell unpleasantly.

All flowers with a strong or peculiar odor should be avoided as they spoil the appetite of a very delicate or sensitive person. For a small table and a small party, it is best not to overdo decoration. A bed of moss in the center looks well with flowers put in naturally as if growing, and the dessert placed in and out in low dishes, with the prettiest bits of moss arranged among the layers of the fruit. The moss must be very damp, and to prevent injury to the table cover, a piece of oiled silk is used. The latter must be carefully spread out to dry before it is put away, and the moss should be immured in water, when it will last for many weeks, and answer the same purpose again and again.

Clusters of primroses, long sprays of violets and leaves, or any small pretty woodland flower comes in for this style of decoration; even pretty and graceful leaves alone, are not to be despised when other adornment is impossible.

Strips of velvet, satin or plush look handsome on a table, when the blossoms laid on them contrast or harmonize well with the ground. Forget-me-nots on blue plush with sprays of pale, pink roses are charming; not arranged in straight line, but with a circular center and four arms radiating from it toward the corners of the table. Of course this style requires perfect flowers, as they must lie as they are cut. Moss can very prettily be substituted for the plush;

then bits of maidenhair fern and flowers that grow close to a central stalk, such as hyacinths and lilies can be used, each separate flower being inserted in the moss.

A pretty decoration for a lunch-table is to put the moss in the shape of a St. Andrew's cross studded all over with common field daisies; between the arms of the cross, put slender green vases holding daisies.

The glass troughs made in semi-circular and line forms are very useful, as they can be arranged with flowers in several different ways. Shallow oval or circular glass plates are still more useful, as they can be placed here and there among dessert dishes. Another pretty fancy is to have tiny gilded wicker baskets dotted about the table, half full of wet sand. Place moss on the plates and then put in light and graceful blossoms, as lily-of-the-valley, cyclamen or hawbells, etc., mixing them with delicate blades of grass and fern. Daffodils, with their rich gold color, are too pretty to be passed over, but are better fitted for lighting up a dark corner in a room than for the dinner-table. If they are used for the table, they should be placed in a tall jar or vase, as a short-stalked daffodil is an anomaly. The tint of the jar should be in harmony with the flower, a rich moss green or a deep brown. One of the prettiest combinations of color is got by mixing dark wall flowers and daffodils in the same vase.

The simplest and seemingly most insignificant flower that grows can be made to look lovely in a room, with a little care and taste in arranging,

and no table should be without a few flowers. Their presence is especially welcomed at the breakfast-table, and may prove a pleasant inspiration for the day.

A pretty fancy in floral decorations for a dinner-table is to have roses of different colors, with the long stems and leaves, laid around the edge of the table. For instance, one large rose beside each plate, a red, white, yellow, and so on, the stem of one flower touching the leaves of another. On the very edge of the table is a border of smilax. The central flower decoration is now often omitted. That roses and pinks, violets and lilies should be used, goes without saying; for they are always delightful. A very pretty effect is obtained by arranging the flowers, usually roses, in jars and bowls of dark-red, lustrous china.

For a dinner-table, there is no light to be compared to the soft radiance of plenty of candles. They should be in brackets tall enough to be above the level of the eyes, and should be of a kind that does not flicker nor run. The light from the sideboard and sides of the room should be sufficient to prevent shadows from being cast on the table. Everybody and everything looks so much better in the mild light of wax or composite, it is worth while trying to have it.

Two large silver candelabra, holding perhaps a dozen candles apiece, should be placed at either end of the center-piece. These contain the finest of wax candles, which are lighted just before dinner is served. Near the ends of the table are smaller candelabra, with a half dozen

candles, each having a rose-colored shade supported by a silver rod, which clasps the candle near the bottom. The nuts, sugar-plums, and candied fruits in silver vases with centers of cut glass are also a part of the table decoration, and are arranged on both sides of the table.

TABLE ETIQUETTE.

People who are otherwise very well bred often make little mistakes in their manners at the table, not because they do not really know any better, but because they do not consider table etiquette of enough importance to be fully posted in its fashions and changes, and think that if they do not put their knives in their mouths, and do not drink soup from the end of their spoons, they are behaving properly.

Now this is a mistake. Etiquette at the table should be very closely observed; for there is nothing that marks the true lady or gentleman, the really well-bred man or woman, as his or her manners at the table.

“How often has it been our luck to see people whom we have fondly imagined the perfection of good breeding, act in a manner at the table that has thoroughly disgusted us, and dispelled all our fond illusions. On the other hand, it has been our good fortune to meet a man or woman whose manners have not impressed us as being particularly polished or high-bred, but who, at the table, would behave with such delicacy and perfection of manners that he or she would at once be set down as having much good breeding.”

The trouble with us Americans is that we are in entirely too much of a hurry with everything we do. We live at a railroad speed, and whenever we can we eat correspondingly fast. Some of us do this to save time; others, because it is a habit. Oftentimes, at dinner, one will see his neighbor eating away, as if his very life depended upon his swallowing a certain amount of food in a certain number of minutes. This habit of eating fast—aside from its being very ill-bred—is a very bad one. It ruins the digestion, brings on a number of diseases, and really shortens the life of any one who continually practices it.

In the first place, one of the fundamental rules to observe is the manner of sitting down at the table. One should not sit on the edge of her chair; nor sideways; nor should her back rest continually on the back of her chair. An easy, upright position is the proper one. The feet should rest on the floor, and one should sit far enough away from her plate to enable her to use her knife and fork without awkwardness. Though it is generally supposed that every one calling himself well-bred knows that in using the knife and fork, a movement of the *wrist*, and not of the *elbow*, is the proper thing, we occasionally see people using their elbows vigorously. The handle of the knife should repose in the center of the hand, and no part of the hand should touch the knife above the handle. In using a fork, only the half of the handle is covered by the hand.

You must not break bread into soup, nor tip

the soup plate, as the last mouthful must not be devoured.

An egg must not be broken into a cup or glass, but eat it always from the shell.

While certain forms of table etiquette may seem altogether conventional, even fantastic, the forms usually observed are founded on good sense and delicacy of feeling, and the failure to adopt them argues a lack of fine perceptions or social insight. One of these is eating or drinking audibly. No sensitive person can hear any one taking his soup, coffee or other liquid without positive annoyance.

Let your teaspoon remain in your saucer, not in your cup. It is proper to drink from the cup and not from the spoon.

Eat nothing with a spoon that can be eaten with a fork. All pies are eaten with a fork *only*, and all puddings except custards. Jellies, no matter how hard, are not, however, eaten with a fork, but with a spoon; but cheese is eaten with a fork. Ladies seldom take cheese at a dinner party. Ices should always be eaten with a fork.

Celery, olives, and radishes are always eaten with the fingers. Celery is now served in low vegetable-like dishes, and not in a tall glass.

Jelly or vegetables should not be served on small separate plates.

A whole slice of bread or biscuit or muffin should not be buttered at once. Small pieces should be broken and a bit of butter put on as they are eaten, one by one. All bread should be broken and not cut.

When passing the plate a second time, the

knife and fork are retained, or the knife only. But at a ceremonious dinner, no one passes his plate—the servant brings the food to the guest; but at an informal dinner, the knife and fork (or knife only) are held in one hand while passing the plate. Do not ask your neighbor to pass anything to you if there is a servant present.

A steel knife is never used for fish. A silver one should be placed by the side of each plate for the fish course, or the bits of fish taken up with the fork and a morsel of bread.

A wine-glass is held by the stem, and not by the bowl.

If a napkin ring is given, the napkin is folded and placed in it; but if not, the napkin is left unfolded at the *left* side of the plate.

As a hostess, do not press food upon a guest. As a guest, you need not thank host or hostess for your dinner; but on leaving, it is only polite to express pleasure in the entertainment.

The dining-room must not be too warm nor the lights too glaring, if a hostess wishes her dinner to be a success. These matters require attention, and are almost as important as that the cook be good and the company congenial. People experienced in dinner giving are apt to neglect the regulation of temperature. A chilly atmosphere will paralyze all the conversation, and an over-heated room is equally bad. The temperature of the room should be neither below sixty-eight nor above seventy degrees.

The invention of the extension table in our long narrow dining-rooms has led to the expulsion of the pretty round table, which is of all

others, the most cheerful. If any lady has a large square room, she should have a round table. The extension table, however, is almost inevitable, and one of the ordinary size, with two leaves folded, will seat twelve people. Every additional leaf gives room for four more people.

Iced lemonade is far more satisfying and agreeable, on a sultry day, if served in small, thin glasses, from a pretty punch bowl, than when poured from a pitcher into the old-fashioned goblet. There are families, though, who haven't the punch-bowl, and cannot afford to buy it. In one such household a soup tureen belonging to an old set of blue china supplies its place effectively, and with dainty glasses on an attractive Japanese tray, the cooling beverage does much to make a hastily prepared lunch satisfying to the aesthetic sense, as well as the material appetite of the unexpected guest.

There is something graceful and kindly in the little attention by which one guest silently puts by his neighbor all that he may require.

"I consider it a better opening to ultimate friendship, if my unknown neighbor quietly passes me the salt, or silently understands that I like sugar to my soup, than if he had been introduced by his full name and title, and labelled with the one distinguishing action or book of his life."

With regard to the size of plates and meat dishes, we cannot do better than copy the French. A roast fowl requires a small oval dish; a pair of fowls, a wide one; a fillet of veal, a

round dish; game without gravy, a flat one; a roast, a dish with a well.

Single specimens of tall flowers are, for table decoration, the most interesting. As much as possible of the plant should be shown, therefore glass is better than china.

It is a great merit in a dessert service to have a large variety of shapes in the dishes. A long, narrow tray makes a pleasant variety. The open wicker-work of the basket-shaped dish lets the lovely colors of a peach or ripe apple peep through.

Water and salt should be within the reach of everybody at the table, and should never require to be passed.

Glass always seems the appropriate material of which to make a vessel for holding water. Salt also seems to look best in glass. Among half a dozen salt cellars on a table, there need be no two quite alike; but all should come under the rule which prescribes that they are emptied after every meal.

Cruet stands are convenient, but we much prefer to see mustard and pepper in small detached vessels at various places on the table.

By attention to small details, a very humble repast may be most elegant. A silver bread-basket for the thin slices of bread, a pretty cheese dish, a napkin around the cheese, pats of butter in a pretty dish, flowers in vases, fruits neatly served. These things cost little, but they add a zest to the pleasures of the table.

The tablecloth should be of white damask, for

dinner; colored cloths are permissible only for tea and breakfast.

Breakfast napkins are of a smaller size than dinner napkins.

Large, white napkins are invariably used at luncheon. Very little starch should be put in napkins. No one wishes to wipe a delicate lip on a board; and a stiff napkin is very like that commodity.

At a fashionable meal the napkin, at the end of the repast, is left unfolded. At a social tea or breakfast, if the hostess folds her napkin, the guests follow her example.

At a fashionable dinner no one folds his napkin.

Ostentatious display of silver is bad taste at a country dinner. Glass dishes are much more elegant and appropriate.

Goblets should be placed right side up.

A half ladleful of soup is enough to serve, unless it is a country dinner, where a full ladleful may be given without offence; but do not fill the soup-plate.

In using a spoon, be very careful not to put it too far into the mouth.

Avoid the appearance of self-engrossment or of abstraction while eating, and for the sake of health of mind and body, acquire the practice of a cheerful interchange of both civilities and ideas with those who may be even temporarily your associates.

A gentleman, at dinner, is expected to be very attentive to the lady at his right; to pass any-

thing needful to the lady at his left, and to be very amiable to the lady ~~opposite~~.

A gentleman, in seating himself at table, should look down to see if he has placed the foot of his chair on the dress of the lady sitting next to him, and if he has done so, he must remove it instantly, that her dress may not be torn when she attempts to rise.

Never overload the plate of a guest, or any person you would serve. It is not a delicate compliment. If you are to serve game, or any rarity of which the supply is limited, use discretion, that all may enjoy some of it. Never press people unduly to eat or drink.

The fork should never be overloaded. It is an unhealthy and an ill mannered habit to pack meat and vegetables on the fork.

A knife and fork are both used in eating salad, if it is not cut up before serving. A large lettuce leaf cannot be easily managed without a knife, and, of course, the fork must be used to carry it to the mouth. Thus, as bread, butter and cheese are served with the salad, the knife and fork are really essential.

For a country dinner, the table should be set near a window or windows, if possible; in fine weather, in the hall or on the wide veranda. If the veranda has long windows the servant can pass in and out easily.

Soup for a country dinner should be clear bouillon, with macaroni and cheese, or julienne, which has in it all the vegetables of the season. Heavy mock-turtle, bean soup or ox-tail soup are not in order for a country dinner. The soup

should be made the day before, and all the grease removed when the stock is cold.

It is better in a country house to have some cold dish that will serve as a resource if the cook should leave.

The large family of salads help to make the dinner delightful. The lady who has conquered the salad question may laugh at the caprices of cooks. What is as good as an egg salad for a hungry company? Boil the eggs hard and slice them, cover with a mayonnaise dressing, and put a few lettuce leaves about the plate, and you have a sustaining meal.

For desserts there is an almost endless succession, and with cream in her dairy and an ice-cream freezer in her kitchen, the housekeeper must not lack delicate and delicious dishes. No hot puddings should be served, or heavy pies. Cold custards, charlotte russe, and creams stiffened with gelatine and delicately flavored are very nice for a summer dinner.

CHAPTER XI.

LUNCHEONS, BREAKFASTS AND TEAS.

Luncheon, or *dîjeuner à la fourchette* is rather a lady's meal, although in reality invitations are given as generally to the one sex as to the other. The predominance of ladies at luncheon is due to the fact that the majority of youths and men are too much engaged at this hour of the day to be at liberty to accept invitations to luncheon. This institution of luncheon is invaluable to people who have many friends, acquaintances and relatives to entertain, as invitations to this meal are given for any day in the week, visits or without ceremony, with long notice or short notice, or on the spur of the moment.

People are flattered at being asked to luncheon. They consider it friendly and sociable, and accepting such invitations entails neither trouble nor expense. Ladies can enjoy the society of their hostess far more than at dinners. At luncheon she makes general conversation with all her guests; at the latter she is monopolized by the one or two who are seated near her.

The invitations to luncheon are generally written by the hostess on her own note-paper, in a very informal style.

If the luncheon, however, is to be one of ceremony, then there is no choice, the invitations must be engraved and sent out a week before the day appointed, and answered immediately, as they are of importance, and require as prompt attention as the imperative dinner invitations, for should you decline another may be invited in your place. A lady having accepted an invitation to a luncheon, must not absent herself without some good reason, nor must she neglect the after call, which it is necessary to make upon the hostess within the week, or upon her first reception day.

Usually, ladies only receive invitations to a luncheon party, although gentlemen are occasionally invited. The following is an appropriate form for the hostess to use:

*Mrs. Brown
requests the pleasure of your company at luncheon
on Tuesday, February fifth,
to meet (possibly the party is given for a friend)*

Miss ——,

One o'clock.

95 Sussex Place.

Walking or carriage costumes are worn, and bonnets may be retained; gloves are removed at the table.

Ladies who are intimate with the hostess, arrive about thirty minutes before the luncheon

hour, to enjoy a little chat with her. There is no formal going in to lunch; the hostess leads the way to the dining-room, with the honored guest on her right; the ladies go down together, chatting the while; the gentlemen follow. When gentlemen are present, they seat themselves by the ladies; but all formality is dispensed with. The host and hostess, however, retain their places at the top and bottom of the table, as at dinner.

In some houses, the servants wait at table, in others a sort of compromise is made, and the servants remain only a part of the time, and after they leave the room, the guests wait upon themselves and each other.

The luncheon table must be decked with flowers, which, however, are not arranged in very particular order, but in charming confusion. Favors are occasionally provided for the ladies; for instance, gilded straw gondolas filled with roses, satin bags of bonbons, or fans, each one decorated with the monogram of the person for whom it is intended.

Menus are not necessary, although often used, and the luncheon, like a dinner, may be served *a la Russe*, and often as many courses are provided as for a dinner.

There are fewer wines, and the *bouillon* is put in cups. The soup is followed by risssoles of sweetbreads, cutlets with Saratoga potatoes, oyster croquettes, hot rolls, muffins, ices, fruit and coffee.

If the luncheon is very informal, a cold one is more often prepared, and is, of course, much more convenient. The menu would include lob-

ster and chicken salad, cold ham and pressed meats, ices, blanc-mange, tea and coffee, and an etc., which means that each housekeeper has her own particular dishes, and it is unnecessary for another to attempt to give any bill of fare; although one might, by way of an *addenda*, suggest *pâté de foie gras*, sandwiches, and cake.

Some ladies are inconsiderate enough to prolong their stay after luncheon an indefinite time. Having no particular engagements themselves, they are quite oblivious of those of their hostess.

The most polite thing to do is to leave within ten minutes or so after quitting the dining-room. Leave-taking should always be as short as possible.

While usually ladies only are invited to a luncheon, both ladies and gentlemen may be guests at a breakfast party. The hour for a formal affair of this kind, is ten or a half hour later. The invitations are sent out five days before the one named for the breakfast, and are informal notes, or if writing cards are used, below the name is written:

Breakfast Tuesday at ten o'clock,

March 4th.

The invitations require an immediate acknowledgement and a call within ten days after the entertainment. A breakfast is even a more informal meal than a luncheon, and is attended with little or no ceremony. The table cannot be too dainty in all its appointments. The dishes are

nutritive, succulent, inviting to the palate. The charm of variety is not neglected, but nothing heavy or excessive in quantity should be prepared. Jiblets and cream and pomegranates may be numbered with the *hors d'oeuvres* or delicacies. If the breakfast is a feast, not elaborate, but falling little short of it, the courses are served as for a dinner, but less in number.

The same courtesy between the hosts and their guests is observed as for a dinner. The host conducts the eldest lady, or if the host is not present, the lady of the house leads the way to the breakfast-room accompanied by a guest—either a lady or a gentleman.

If ladies and gentlemen are equal in number, the hostess arranges for partners at table; and in case there are a number of guests, cards are placed at the proper plates, where every person will find his or her name. If there are only a few gentlemen present, ladies are informed of their lady partners by the hostess, and they seek their assigned positions at table as usual. After returning to the drawing-room, the guests depart within half an hour. Nowadays, even at breakfast, the tea and coffee are often passed from a side table, although many ladies prefer to preside over their own coffee urns, and enjoy the hospitality which this attention to their friends suggest.

TEAS.

Teas are as English in origin as kettle-drums, but without their formality and stateliness. In England it is the custom for the ladies and gen-

lemen of a family to assemble and take a cup of tea before dressing for dinner. Imported to America, the afternoon tea is an informal reception, and a very favorite way of entertaining one's friends. Some one says "it is useful as the occasion for a rendezvous, an informal and easy grouping of people who have leisure and who long for a pleasant chat to round off the sharpness of the morning's experience."

As very numerous rather than very costly hospitalities are becoming more fashionable, teas, which are entertainments very easily prepared, increase in favor.

A lady sends out her visiting card with the name of the day when she will be at home to her friends written under her name, as follows:

Thursdays in February,

Tea at 4 o'clock.

or,

Four o'clock tea,

Tuesday, February fifth.

These invitations require no answers, nor are after-calls made, as teas are little more than grand calling days; those who cannot attend usually consider it necessary to call as soon after the entertainment as convenient, and those who are present leave cards in the hall. Ladies wear handsome walking or carriage costumes, but do not wear full dress.

The refreshments are of a light nature, and all ostentation is avoided. The tea, with its pretty service, is placed on a side table with a pitcher of milk for those who prefer it to tea, and possibly chocolate is provided, with some very thin sandwiches, a basket of sweet biscuits, and another of cake. These refreshments are usually served to the guests by the lady of the house, with a daughter or some friend assisting, if the number of guests is small. Some hostesses invite a few young girls of their acquaintance to serve their guests with refreshments and to entertain them while they are drinking their tea, or the lady of the house receives her guests at the table, where she presides, and the tea is passed on a tray by the maid. The usual hours for the reception are from four to six o'clock.

Flowers must always be used to decorate every table. For breakfasts and teas little clusters of flowers in small vases are in better taste than the stately center-piece, which must crown a dinner table.

There is little if anything more to be said of these unceremonious but exceedingly pleasant affairs. A greeting, a cup of tea, a little harmless gossip, a farewell, and that is all. Formal adieux, however, between the hostess and her guests are not necessary nor expected; each one departs without a ceremonious leave-taking. Most English ladies and many Americans always have tea served in their sitting-rooms every day, and any one calling is expected to drink a cup.

Ladies usually think it incumbent on them to take a cup of tea when it is offered. For one

thing, it seems unsociable to refuse, and to do so involves making trivial explanations as to the whys and wherefores of the refusal. They never drink tea in the afternoon, or the doctor has ordered them not to, or they have already had some tea. It is always easier to take a cup than to go into these unimportant details. Of course, if a lady does not drink tea, as a rule, she does not hesitate to say so. We draw upon the Russians for many of our customs connected with the dinner-table, but we have not yet taken kindly to their idea of tea drinking. That is to say, to the substitution of lemons for sugar and cream, "fragrant pill and a hint of acid." A slice of lemon, neither thick nor large. This does not disguise or flatten the aroma of good tea, as do the conventional additions—sugar and cream—but it combines with it and heightens it.

But there are high teas or suppers, always the fashion in country towns, where they take the place of the grand city dinner; and within the last year they have been revived in the cities, or rather during the summer supper-parties are frequently given at the different fashionable resorts. To quote from a society paper on this subject, "After a long retirement into the shades, the supper-party, the 'sit-down supper,' once so dear to our ancestors, has been again revived. Ladies of society at Newport have found that, after the hearty luncheon which everybody eats there, at one or at three, the twelve or fourteen course dinner at seven o'clock is too much; that people come home reluctantly from their ocean drive to dress for dinner at seven, and they have this summer

issued invitations to supper at nine or half past nine. The very late dinners in large cities have no doubt also extinguished the supper as a favorite entertainment; but there is no reason why suppers should not be in fashion in the country, or where people dine early, as many do.

In England, where digestions are better than they are here, and where people eat more heavily, "the supper tray" is an institution, and suppers are generally spread in every English country house.

The same service is proper as at a dinner, with the single exception of the soup-plates, which are not used, as the *bouillon* is served in cups with saucers. But there is the same procedure as to the change of forks, knives and plates; after each course the plates are removed and fresh ones put in their places. The table must not have any appearance of disorder; but, like a dinner-table, it must be as fresh and pleasant a sight, with its lights and flowers, at the end as at the beginning of the feast.

A large center-piece of flowers ornaments the table, set with fruit and bonbons in crystal dishes. Two kinds of wine, in handsome decanters, can be placed on the table. The wine should be either Maderia, or sherry, or Burgundy. Champagne, *frappé* or half frozen, is also provided with punch at the end of the feast.

It is on the supper-table that all sorts of delicate and dainty dishes appear with all things tasteful and appetizing.

Oysters on the shell are followed by *bouillon*, then chicken croquettes or sweetbreads with

green peas—no vegetables are served except green peas—followed by some sort of game—ducks, grouse, or woodcock. There is such a thing as an informal supper, of course, when all the dishes are put on, as at the supper-table of a large ball—meats, dressed salmon, chicken croquettes, salads, jellies and ices—and the guests sit down to it and eat indiscriminately; but such is not the true “sit down” elegant supper, which has its courses and its etiquette and its removes, exactly like a dinner, and to accomplish which, with the corresponding conversation, was the delight of our grandmothers, and which is well worth reviewing. Oysters are invaluable at supper. Fried oysters make a bad odor through the house; therefore, they are not so convenient in a small private house as scalloped oysters, which can be prepared in the afternoon, and which send forth no odor as they are being cooked. Broiled oysters are very delicate, and a favorite dish at an informal supper. Beef, except in the form of a filet, is never served at a sit down supper, and even a filet is rather too heavy. Lobster in every form is a favorite supper delicacy, and the grouse, snipe, woodcock, teal, canvas back, and squab on toast are always in order. Salads of any and every kind are always provided with the game; salads for suppers is a rule with no exceptions.

With the ices and fruit, champagne is passed, and then the coffee. For the informal supper served after an opera or theater party, all the dishes are put on the table at the beginning. The plain supper consists of a few oysters, some

cold chicken, a plain salad—one of primroses it may be, for they are said to make a capital salad—with ice-cream and a glass of champagne, a dish of fruit, and possibly a half dozen roses in a Venetian glass. The “cut-glass bowls of berries with cream in silver pitchers of quaint device” belong to the supper-table of a summers day in the country.

CHAPTER XII.

THE ART OF ENTERTAINING.

That there is an art in entertaining one's friends no one can for a moment dispute, neither can they doubt that such an art is attained by cultivation and care, though they will probably maintain, and with reason, that it is a gift possessed by comparatively few people, and that in its spontaneity lies its chief charm. But for people who do not naturally possess this knack, it is necessary to analyze the art, not exactly to lay down rules, but to offer suggestions and to try to find out what are the chief features of this most enviable accomplishment.

How often on returning from a friend's house we have said: "What a delightful evening this has been. Mrs. A. certainly possesses the art of giving every one enjoyment; her manner is charming to all." On the other hand, we return from a dull house, where everything is done *en règle*, but where a predominant sense of stupidity overwhelms us, and if we are at all sensitive to externals, marks us for her own. What constitutes the difference in these two cases? Mainly the manner of our hostess. Manner, then, is

of the greatest importance in determining the success or failure of our efforts for the entertainment of our friends. Some people taboo what is called good manners; they maintain that if the motive be good it matters little whether the manner be graceful or rough. School girls are often of this opinion; they are so afraid of being thought young ladyish or affected that they rush to the opposite extreme and think themselves true and straightforward, if rough and ready.

Shyness and self-consciousness are often the real causes of this awkwardness; but before experience, these gaucheries disappear, and an easy and graceful manner is often the result.

Manner may in itself be of two kinds—the manner which is perfectly well-bred and refined, but withal very chilling, and the manner into which is infused all the charm of a kindly, honest, sunshiny nature, with a sincere regard to please. On its surface it leaves the stamp of truth; there is no mere veneer, no courtesy put on, but a graciousness of speech and action which flows from the inner being and is always there. As well as manner, tact, that happy quality which in women is supposed to be inborn, plays a prominent part in the art of entertaining. Tact enters into the feelings of others without showing that it does so; it anticipates wishes, and gives them fulfillment almost before they are wishes. In short, it is useful in a thousand instances, and may well be called another sense.

Perhaps the most trying mode of entertaining our friends pleasantly, is at a dinner-party; but

by taking the matter into consideration, a hostess can usually insure enjoyment and satisfaction to her guests. Care should be taken in the selection of those invited, particularly if the party be a small one, with a view to their suiting one another. In the country, where some people do not visit with other people, it is very necessary to study the situation of guests, or much unpleasant awkwardness may ensue. Tact and forethought are here indispensable.

In the parlor, after dinner, a well-mannered hostess will be careful to converse with all her guests in turn, instead of confining herself to one or two, not in a stiff or studied way, but gracefully and naturally. It is by attending to such small matters that success is assured. After-dinner parties, perhaps "at homes," require the most careful management. To these entertainments so many people have been asked that the utmost attention the hostess can show her guests is to receive them, and exchange a greeting with each. She will, however, have provided beforehand for this comfort by seeing that there is due accommodations for them, sufficient chairs, good music (if there be music), and as little crush as possible. If the visitors are forced to find seats far up the draughty stairs, if they get wedged in a crowd, out of which it is sheer impossibility to extricate themselves, while to add to their discomfort there is a roar of conversation and a thunder of piano-forte playing (more *forte* than *piano*) around them, they will wish that entertainment were not such a hollow mockery, and make their escape as soon as circumstances will

permit; that is to say, as soon as they can separate themselves from the "madding crowd."

Picnics well planned and carried out are delightful. The host and hostess will so arrange their guests that they blend well together, so that no one will jar with any one else. They will decide who shall drive and with whom, who ride, and where all shall meet if the visitors are to go from their homes to the place of the rendezvous. When the chosen place is reached, let the luncheon hour be known, and let all then disperse on their various pleasure quests.

Exploring parties will explore, botanists and geologists will pursue their favorite researches, lovers of nature will sketch, while the "poor wanderin' lunatics" will enjoy themselves after the fashion of the trio who were encountered by the three jovial huntsmen. Care should be taken that the etceteras of the luncheon have been properly arranged and sent. If at the critical moment when all have assembled for luncheon, it is discovered that there are no knives, or no forks, or that some important item is left behind, the position will probably be a painful one to the hostess.

It can readily be seen that much is not required in the attainment of this art of entertaining. For instance, how much enjoyment can be given to a friend who, perhaps, spends most other days and hours in household cares and anxieties, by inviting her to a quiet little luncheon or afternoon tea. She need not make much preparation for coming; you need make little for receiving her, only your kindly sympathy,

your cheerful manner and conversation may be an oasis of peace in her daily life.

There is an art in listening as well as conversing. You will remember this when she is with you and let her, if she will, pour out to you some of her domestic worries. Do not do the same to her. Remember you are entertaining her, and it is not entertainment to hear a person grumble or complain. Only be sympathetic and cheerful, and if you advise be practical.

This, however, is wandering from the subject, but only with the wish to show that, above all, the root of success lies in the desire to please. It is said that the English are the best hosts in the world, for they are masters of the *letting alone* system. Important points to consider are not to neglect a guest, not to weary her, or him, by too much attention; never give a visitor the impression that she is being entertained, but allow her the enviable privilege occasionally of following her own sweet will, to write a letter if she wishes to do so; to read a novel, and, above all, not to feel that she must talk and be entertaing as well as entertained. In short, there is no office in the world that should be filled with such punctilious devotion, propriety and unselfishness, as that of hostess.

To form a perfect conversationist many qualifications are requisite. There must be knowledge of the world, knowledge of books, and a facility of imparting that knowledge; together with originality, memory, an intuitive perception of what is best to say and best to omit, good taste, good temper and good manners.

A good talker should cultivate a temperance in talking, so as not to talk too much, to the exclusion of other good talkers. Conversation is dialogue, not monologue.

To be a perfect conversationist, a good voice is indispensable—a voice that is clear, distinct and silver-toned. If you find that you have a habit of speaking too low, reform it altogether.

The pleasure of society is much lessened by the habit in which many persons indulge of placing themselves always in opposition, controvressing every opinion and doubting every fact. They talk to you as a lawyer examines a witness, scarcely permitting you to say "it is a fine day," without making you prove your words. Such people are never popular. No one likes perpetual contradiction, especially when the subject of the argument is of little or no consequence. In young people this dogmatic practice is generally based upon vanity and impertinence. In the old, it is prompted by pride and selfishness.

Unless he first refers to it himself, never talk to a gentleman concerning his profession; at least do not question him about it. A merchant when away from his counting house, has no wish to engage in business. A clergyman does not like always to be talking about the church.

Still there are some people who like to talk of their professions. If you perceive this disposition, indulge them and listen attentively. You will learn something useful and worth remembering.

Never remind any one of the time when their situation was less affluent than at present, or

tell them that you remember them living in a small house, or in a remote street. If they do not wish to talk of this, it is rude in you to make any allusions.

On the other hand, if invited to a fashionable house, and to meet fashionable company, it is not the time or place for you to set forth the comparative obscurity of your own origin, by way of showing that you are not proud.

When you hear a gentleman speak in praise of a lady whom you do not think deserving of his commendations, you will gain nothing by attempting to undeceive him, particularly if the lady is handsome. Your dissenting from his opinion he will, in all probability, impute to envy or ill-nature, and therefore the only impression you can make will be acquired yourself. Above all, if a gentleman descants on the beauty of a lady, and in your own mind you do not coincide with his opinion, refrain from criticizing invidiously her face and figure, and do not say that though her complexion may be fine, her features are not regular, that her nose is too small, or her eyes too large.

It is very discourteous when a person begins to relate a circumstance or an anecdote, to cut them short by saying that you have heard it before. Still worse to say that you do not wish to hear it at all. There are people who set themselves against listening to anything that can possibly excite melancholy or painful feelings, and who prefer to hear nothing that may give them a sad or unpleasant sensation. Those who have so much tenderness for themselves

have usually but little tenderness for others.

Never interrupt a person who is telling you a story, even if he makes mistakes in dates and facts. If he makes a mistake, it is his own fault, and it is not your business to mortify him by attempting to correct his blunders.

Avoid railing and sarcasm in social parties. They are weapons which few can use. When two individuals or the whole company agree to banter each other with good-natured sallies of wit, it is very pleasant, but the least taint of ill-nature spoils all.

ENTERTAINING ON A SMALL SCALE.

Some people imagine because they are not rich and able to afford a large establishment, it is quite impossible that they can entertain their friends in any way whatsoever. There are, of course, many instances where this is the case. But very often it is not the expense that forms the barrier to hospitality so much as the idea that guests do not care to come to a small house, or that it is impossible to ask them without being able to give them all the luxuries to which they are accustomed in the larger houses at which they visit.

This is a mistake, and prevents a good deal of pleasant sociability which might otherwise be enjoyed. The great mistake often made by hostesses who live in a small way is that, when they wish to entertain, they are apt to be too ambitious, and to attempt things to which their servants are not accustomed, and in which they,

as a natural consequence, fail. It is easily understood that a maid who has been only accustomed to laying the table for a meal, will be somewhat at fault when expected to perform her part at a dinner, and no guest should ever be invited to this meal until the maid has been carefully practiced for what is required of her at such a time. In fact, a guest should only be invited to share what is the general routine of the family; any unusual effort made in his honor is always observable, and causes a feeling of constraint. It is fatal in a small household, in the event of a few friends being asked to dinner, to allow the cook to attempt any dishes with the manufacture of which she is not thoroughly acquainted. A plain dish, well cooked, is infinitely preferable to a more elaborate one that fails either in taste or in niceness of appearance on the table, the latter point being, to many delicate persons, of almost greater consequence than its flavor.

A hostess who entertains but rarely is apt to forget that if her servant has too many persons to wait upon, it is quite impossible that things can go smoothly. If there are more than four persons at dinner, it is absolutely important that there should be a second person to wait. It is wiser in a small establishment not to adopt the custom of dinner *a la Russe*, but to have the dishes carved on the table. Of course, all the business of decoration of the table must devolve on the lady of the house; it is she who must arrange the dessert and the flowers. If she is wise she will not be tempted to be lavish in either de-

partment. By the time dinner is over very few persons care for fruit, and as long as the dishes are so tastefully arranged as to please the eye, the guests will not critically examine what they contain; while very pretty flowers can be bought for a very small sum, which have as good an effect as far more expensive ones.

Before the mistress of a small household ventures to entertain, let her be certain that her cook can do the simple dishes she means to give really well, and let her provide all the materials for their manufacture, of the best; let her make sure that the maid knows exactly what she ought to do, by the simple expedient of insisting upon being served every day, with precisely the same care and nicety as if guests were present, and she may then give her little dinner without any nervousness.

When in a small household guests are asked to stay, the mistress must satisfy herself, by personal inspection, that the visitor's bedroom is really comfortable, that the linen has been perfectly aired (an important matter, almost certain to be neglected if left to inexperienced servants), that there is a sufficiency of blankets according to the season of the year, and that there is the proper supply of towels, with a few extra ones in the washstand drawer. She should examine the windows and make sure that the sash-lines are intact, as it is absolutely essential to the healthiness of a bedroom that the windows may be opened easily, more especially at the top, as it is there that all the bad air makes its exit. She will, of course, provide against the discom-

fort of the windows rattling in a wind, if at all loose in their frames, by providing wedges of either wood or brass, which should be attached by small chains to the side of the window frames, and hang there ready to be used when required. She must also explore wardrobes and drawers, and see that anything in the way of house-linen, or of her own wearing apparel, that may be stowed away there when the guest chamber is not in use, is removed, and the shelves and drawers dusted and lined with paper. It is very inconvenient for a guest to find, on her arrival, that a great part of the space in the drawers and wardrobe is unavailable, owing to the hostess having neglected to move her own possessions out. She must see that writing-paper, envelopes and pens are on the table, that the blotting paper is sufficiently clean, and that the inkstand has been replenished.

It is extremely annoying to sit down to write and find only a few drops of thick, muddy fluid at the bottom of the ink-bottle. She must further take care that the lock and bolt of the door are in good order, that a night light and a box of matches are provided, and that the pincushion is furnished with pins.

Finally, if the weather is damp and chilly, she should not fail to have a fire lighted early in the day in the room. If the guests do not like it, it is easily let out again, and there is something very chilling and inhospitable in being shown into a room without a fire, when arrived tired and cold, and it does not greatly mend the matter, if the guest is asked, on arrival, whether he

or she would like a fire; it shows that one has not been deemed necessary, and so, often the visitor, anxious not to give trouble, goes without what would be extremely welcome.

Happily, in all houses, whether large or small, it is now well understood that it is not necessary, as was once the case, for the hostess to be always in attendance on the guest; but in a small household her absences are naturally likely to be longer, as all the supervision of the household falls upon her. A reasonable guest will understand this, and not object to being left alone.

A hostess should abstain from troubling her guest with any discussion of domestic matters. It always gives the visitor the uncomfortable feeling of giving trouble. Even when there is a laundry in the house, the clothes of visitors are not washed there; some person in the neighborhood undertakes the visitor's washing, and they pay her like any other laundress.

CHAPTER XIII.

LETTER-WRITING AND WRITTEN INVITATIONS.

When it is imperative to write a note in the third person it is most desirable to construct each sentence with care and with due regard to an avoidance of an extravagant use of pronouns.

To frame a note without introducing "compliments," at its commencement, is the received mode of writing one. There are few people ignorant or careless enough to lapse from the third person into the first, in the course of a short one, but still it is worth guarding against.

The prevailing style of writing is bold and free, the characters very upright and tall; toppling "t's" and long tailed "g's" have quite gone out of fashion. Many affect a literary style of letter-writing; that is to say, a margin is left on the left side of the sheet of paper, which gives rather an imposing look to it; but this should only be done when the letter is almost a note in matter of length. A strictly business habit, adopted for the convenience of being copied by letter-press, is to write on the first and third pages of a sheet of paper, leaving the second and fourth pages blank. Some people fall into the mistake of doing this under the impression that

it is rather fine, whereas it is very much the reverse. It used to be an idea that to underline words in a letter was *missish* in the extreme, and rather bad style than not, but now if a writer wishes to be very emphatic or to call particular attention to any remark, an additional stroke of the pen is not objected to. But it is a liberty not to be taken when writing to those with whom one is on ceremony. Another practice of the past, which is now happily discarded, is that of crossing letters.

Many people experience a certain difficulty in the choice of a conventional term with which to conclude a formal letter, and it must be admitted that there is not much variety at command. Yours truly, yours sincerely, yours faithfully, with the addition, perhaps, of the adverb "very" being the principal formulas in use, and it is, on the whole, immaterial in writing to friends, whether truly or sincerely is used. By way of not ending a letter too abruptly, it is usual, before the words "yours truly" to add some graceful little comment, and this gives a certain finish and completeness to a letter that would otherwise be wanting.

A few words as to the actual composition of a letter. It should always be borne in mind that if a letter has a purpose, a reason or an object for being, this fact should not be lost sight of, or overseen with a mass of extraneous matter; again, it is idle to devote the first page of a letter to a trivial excuse for not having written sooner; but if a note demands an immediate answer, it is then a matter of politeness

to give a reason, but without circumlocution, and other matter should be at once referred to. A want of punctuation in a letter will often cause a sentence or paragraph to be misunderstood and made to convey the reverse of what was intended. Marks of interrogation and marks of exclamation naturally assist the clearer understanding of a passage, which without them might have a vague meaning.

It is not the fashion nowadays to accuse one's self of writing a stupid letter, or a dull one or an uninteresting one.

Friends are only too likely to take one at one's own valuation, and to endorse the written verdict, while the solicism of laying the blame of bad writing on pen, ink or paper is confined to servants, whose writing materials are naturally not of the best.

Writing letters of invitation and answering them occupy far longer time in the composition than the writers would care to confess. The difficulty does not lie in an invitation itself, or in accepting or refusing, but rather in the form in which either should be couched, the words that should be chosen, and the expressions that should be used. One person is afraid of being too *empresse*, too gushing; another of being too formal, too stiff; one is fearful of saying too little, another of saying too much, and yet there are others who have not an idea what to say or how to commence a letter of this nature, and who are dissatisfied with each start they make, knowing that they have not said the right thing, and not exactly seeing their way to saying it. Time,

paper and temper are often sacrificed to these attempts.

This is not only the case with regard to letters of invitation and acceptance, but it also applies to many letters that are consequent upon an invitation being received and visits paid.

Invitations which are conveyed through the medium of cards, dinner cards or an at-home card, require no thought in the giving or receiving. The note of acceptance is as brief as is the printed card of invitation; and to the printed card requesting the pleasure of Mrs. Blank's company at dinner, the stereotyped answer is invariably, Mrs. Blank has as much pleasure in accepting Mrs. Dash's kind invitation for Tuesday, the 21st, or Mrs. Blank regrets that a previous engagement will prevent her having the pleasure of accepting Mrs. Dash's kind invitation for Tuesday, the 21st.

Of all invitations given, perhaps the first in importance is the one that refers to a visit of some days' duration, either for a long or short period. Those who are accustomed to give this kind of invitation know exactly what to say and how to say it. The conventional civilities or affectionate cordialities, as the case may be, occur in their proper places, but one point is made clear in either case, namely, the length of the visit to be paid. There are people who are under the impression that to specify the exact length of a visit is not sufficiently polite, and they therefore, as a sort of compromise, use the ambiguous terms, "a few days," instead of distinctly defining the limit of the invitations. So

far from vague invitations such as these being an advantage to invited guests, they not seldom place them at a disadvantage at more points than one. They are uncertain what day they are to take their departure; they do not wish, by leaving a day earlier, to disarrange any little plan that their hostess may have contemplated for their amusement. Neither do they wish to prolong their visit a day later, lest by so doing they should break in upon any engagements that she may have formed on her own account, independent of her visitors. To suggest when a guest shall come and when she shall go is a very great point in hospitality.

“A few days” is an unsatisfactory wording of an invitation to visitors, for as a rule it means three or four days, but there is always an uncertainty as to whether the fourth day should be taken or not. Those who interpret a “few days” to mean *three* days, make their plans for departure accordingly; failing this, they are compelled to leave their plans open and stay from three to five days, according as chance and circumstances may dictate. A lady will perhaps require a little addition to her wardrobe in the matter of a five days’ visit over that of three days’ stay; but this is a trifling detail, although it helps to swell the list of minor inconveniences which are the result of vague invitations.

There are, of course, exceptions to every rule, and there are people who use this phrase of “Will you come to see us for a few days?” in the *bona fide* sense of the word, and to whom it is immaterial whether their guests remain three

days or six days; but such an elastic invitation as this is given to a relative, or to a very intimate friend, whose footing in the house is that of a relation, and with whom the hostess does not stand on ceremony, as far as her own engagements are concerned; and people on these friendly terms can talk over their departure with their hostess and consult her about it without the faintest embarrassment.

The most welcome invitation is certainly the one that mentions the day of arrival and the day of departure. Thus after the *raison d'etre* of the invitation has been stated, the why and the wherefore of its being given follows the gist of the letter: "We hope you will come to us on Wednesday, the 23d, and remain until the 26th." It is, of course, open to a hostess to ask her visitors to prolong their stay beyond the date named, if she sees reason for so doing; but this is the exception rather than the rule in the case of short visits, and guests take their departure as a matter of course on the day named in the invitation. When a visit has been paid it is polite, if not imperative, to write to the hostess, and express the pleasure that has been derived from it. Good feeling and good taste would dictate that such note should be written, and as it can always include little matters of general interest in connection with the past visit, it need neither be over-ceremonious nor coldly polite. Such a note need not necessarily be answered.

CHAPTER XIV.

MUSICAL "AT HOMES" AND GARDEN PARTIES.

If music is to be provided for the entertainment at a reception the word music, or *musicale*, is written uppn the left lower part of the card of invitation, which is the ordinary "at home" card. The time—as "from four to seven"—is also indicated.

An entertainment of this kind should be, in the truest sense of the word, a social gathering, enlivened by the exertions of amateur performers, reinforced by friendly professional aid. The great secret of success is to maintain them on this footing, and not to attempt to strain them into would-be concerts of mediocre merit.

The way to do this is to allow sufficiently long pauses to elapse between the several pieces and songs given, so as to admit of an easy conversation to be indulged in throughout the two hours prescribed by fashion as the correct limit.

The hostess must make herself agreeable in these intervals by talking pleasantly to some one with whom perhaps she is intimate, asking another to sing "something," aware that she is the possessor of a fine voice, and is not unwilling to let it be heard, or asking yet a third to per-

form that promised gavotte, and so on through the list of the ladies present, recognizing the presence of each by some kindly remark.

Duets formerly occupied a prominent place in the programme at musicals, but now solos are preferred; but even solos become tedious when three or four are sung in succession by the same lady; and however fine the voice of an amateur may be, the company are apt to grow tired of too much of one thing, however good this one thing may be. A hostess often induces her favorite song-bird to warble all her *chef d'œuvres*, with a view of delighting the audience, who fail to appreciate the good nature that prompts compliance, while a judicious division of labor among the assembled amateurs creates a far more satisfactory feeling than does a wholesale monopoly of the piano by one performer.

As to the songs themselves, the question of what is most pleasing to an audience in the way of songs is rather perplexing to amateur performers. If they attempt operatic gems they have to contend with a professional rivalry which more than overweighs their efforts, and they are accused of being too ambitious; while if they attempt ballads of the day they run a like gantlet in the amateur world. These parlor songs have been well sung, perhaps better sung, anyhow, too much sung.

There is a general feeling of wishing to hear something a little less hackneyed; in fact, something new. Thus very indifferent compositions are often warbled in parlors by fairly good amateurs, which neither display to advantage the

voice nor its training, but which have the one merit of being new. It is so delightful not to know in the least what is coming, or what is to follow the first bars played by the fingers of a performer.

Again, new songs are always popular, and the singing world likes to gain an idea of them. By hearing them sung in this semi-public manner they form a subject for conversation; while of a well-known ballad by a modern composer there is nothing more to be said than: "I think we have heard this before." Songs, like books, have now but a short life; what is new to-day is old to-morrow.

As has been hinted before, to rush one song after the other with hardly breathing time between each, defeats the object for which these gatherings are given—that of being sociable rather than silent assemblies, as regards the non-performers. To talk, to chat, to move about a room and to recognize one's friends is considered rather an uncomplimentary proceeding during a song, but if no interval is awarded for the exchange of conversation a subdued buzz and murmur is heard throughout the room; and though a lover of music may protest against it, and the person performing feel aggrieved by it, yet it is not to be put down, under the penalty of the party being considered an extremely dull affair.

The instrumental music most popular at these entertainments is of the light and tuneful order.

GARDEN PARTIES.

The invitation to a garden party is usually

sent out two weeks before the appointed day. If the weather proves bad the entertainment takes place indoors.

These invitations, if given in a suburban place to friends living in the city, who are to go out by cars, or other public means of conveyance, should have a card inclosed with the directions plainly given as to hours of trains, and any other needful directions.

These invitations, written or engraved on a sheet of note paper, are in the form as follows:

Mrs. —————

Requests the pleasure of

Mr. and Mrs. —————

Company on Thursday, the seventh of August,

At four o'clock.

Garden Party.

Idlewild.

Then on the card inclosed might be:

*Carriages will meet the arrival of the 3:30 train
from the Grand Central Depot.*

The garden party proper is always held in the open air. The lawn tennis is in order for the occasion, the croquet laid out for those who care for this antiquated game, and the archery tools in place. A platform may have been prepared for dancing, with a band of music to discourse

tunes, both grave and gay. There must be a supply of camp chairs and rugs. The hostess receives her guests on the lawn, with her hat or bonnet on. The carriages drive up to the door, and the ladies go within to deposit their wraps and to shake off the dust. A maid then shows them where the hostess is receiving her guests. The ladies wear hats and walking dresses, although long robes are occasionally seen.

The lunch is sometimes served in the house, but if it is an *al fresco* entertainment entirely, the viands must be cold: salads, tongue, ham, *pate de foie gras*, cold patties, salmon, jellies, ices, cakes and champagne.

A cup of hot tea should always be prepared for the individual who prefers that refreshing beverage to iced lemonade or champagne. If strawberries and cream are served a small napkin should be placed between the saucer and the plate, and a spoon and fork passed to each person. Plenty of camp chairs and a number of small tables are very necessary accompaniments to the feasts.

"A green lawn, a few trees, a good prospect, a fine day, and something to eat are really all the absolute requirements. We can enjoy a garden party very much with only these adjuncts."

CHAPTER XV.

TRAVELING MANNERS.

It is well if young people before leaving home for a journey have been so carefully trained as to be able to accept small annoyances in quiet, ladylike patience and good nature, and thus by their conduct prove an excellent example to others. Selfishness too often governs travelers. They have paid as much as any of the passengers to insure their comfort, and mean to have all they can get. Others must look out for themselves. Hence the rush and hurry for seats, unless when certain sections have been provided and paid for, is usually very annoying, and indicative of anything but good manners. "Nothing is more shameful than a voluntary rudeness." Neither age nor sex is respected, but those determined to have the first choice, rush, crowd and push their way in, heedless of others' inconvenience or suffering, and every inch of available room, beyond their own appropriate seat, is filled with bags, bundles, etc., decidedly disagreeable and embarrassing to others who need the room. This is a situation that stretches good nature and patience almost beyond endur-

ance, and we have seen instances where both have given place to sharp words and evident vexation. A few moments' gentle endurance will soon bring order out of the confusion, and respect from those who have rudely forgotten their manners. If a gentleman, a father, brother or husband is the protector in this journey, and for a moment is engaged in caring for baggage, or buying tickets, it will be but short waiting—or the conductor will soon provide a seat. Only don't lose your temper. In five minutes it will all pass and be forgotten.

Many things will annoy one who leaves a neat, well-appointed home to live for weeks in cars, boats, or hotels. The food may not be at all relishable, the rooms ill-aired and dusty, the beds not all one's fancy paints them. All these evils should be well considered before one leaves home, and weighed against the pleasures anticipated. If the discomforts overbalance the pleasures, stay at home. If not, accept all infelicities and all pleasures with a cheerful, contented spirit.

Now let us see what good common sense would provide for a long journey. Of necessity a durable traveling dress is needed, of fabric and color that will *not* be injured by any weather. Let it be neat and just as rich and stylish as one's circumstances will warrant. Of course, the style, material and color will depend on the taste of the wearer largely, but in our judgment nothing is so thoroughly satisfactory as a good black silk without an abundance of trimming. It will come out of rain, snow, mud or dust, if

carefully shaken and brushed "amaist as gude as new." It will bear almost any amount of repairing and altering if taken in season, when "a stitch in time saves nine;" and yet the wearer will look well dressed, because a black silk seldom loses color or shows the many rips and tears that one is liable to encounter when traveling, and therefore the wearer escapes much thoughtless criticism, indeed, may secure compliments on her neat and rich attire that will furnish amusement for many a day

What other dresses are indispensable? We are firm in the belief that the smallest quantity of clothes that will give a lady a neat, respectable and comfortable appearance on a journey is indicative of the best taste and soundest judgment, and therefore think two dresses suitable for a reception, or when an invited guest on the journey, are quite sufficient, the material of velvet, silk or worsted, as best suits the circumstances of the wearer. But, as on a long journey, one is liable to pass into the extremes of cold and heat in different climates, the dress should be suitable for such changes, one of a warm, thick fabric, the other appropriate for the heat of summer.

For underwear four (five at the most) changes are amply sufficient, since everywhere one meets such facilities for having washing and ironing done in a short day's notice.

When traveling no one can expect to have their clothes satisfactorily laundried, but that is one of the trials that mingle with the pleasures

of traveling, but complaining and fault-finding will not remedy it.

Two pairs of boots, one pair of slippers and rubbers are sufficient, with a good supply of cuffs, collars and handkerchiefs. An outside wrap, nicer than these used on the road, for church, or a visit, is desirable, and young people would break their hearts if they could not also take a "best" hat for those occasions.

Such shawls or wraps as will be needed in the changes of climate, through which the tourist intends to pass, are quite necessary. These articles, together with the rubbers, should be compactly rolled, put into a case or wrapper, and securely fastened up with a shawl-strap, and across this bundle the umbrella will be bound under the strap.

A leather satchel, the lightest that can be obtained, is necessary to hold comb, brush, tooth and finger brushes, a soap-box with good soap, a small metal or leather box of matches, some extra pocket-handkerchiefs, and a collar or two and cuffs can be folded so as to occupy little space; a small box containing pins, needles, thread, sewing silk of such colors as will be most likely to be wanted, a few buttons, a small piece of tape, and a pair of scissors, will be needed, because when the journey is for a few days in steamboat or sleeping-cars it will be difficult to get access to the trunk.

CHAPTER XVI.

THE ETIQUETTE OF MOURNING.

The wearing of somber robes after the loss of our kinspeople is naturally in a great measure a matter for individual feeling. The fashion of the world, however, has imposed upon this custom certain restrictions and additions, so that the preparation of mourning has been reduced to a system—so many folds of crape for a parent, so many for a sister, and the like.

The quality of the fabrics which expresses the utmost sorrow has been the same for many a year, and it is recognized by every lady; but great uncertainty prevails concerning what may be termed the proprieties of mourning.

Half mourning, which was at one time a great feature for aunts, cousins, etc., is now almost abandoned. There are many who cannot afford to dress with perfect correctness, whether in mourning or out of it, and it is to those who lack the requisite knowledge, rather than the means, that these remarks apply. It is only for us to indicate clearly the conventional periods required by custom, and the degree of mourning appropriate to each. To some the periods may appear insufficient, but of course every one is at

liberty to lengthen them at pleasure. But it is becoming the custom to render all mournings, excepting those of widows, or of parents and children, much shorter than they formerly were. It is only the intention now to indicate clearly the conventional periods required by custom, and the degree of mourning appropriate to each.

A widow's mourning is, of course, the longest, and continued for the longest period. For the first twelve months the dress and mantle must be of parametta cloth, trimmed heavily with crape. Henrietta cloth, imperial serge or tamise are fabrics used for deep mourning dresses. The cloak or mantle is of the same material as the dress, and very heavily trimmed with crape. It is no longer usual to wear the widow's cap beyond the year, as was formerly frequently done. The bonnet, which is entirely of crape, has a cap tacked inside, and is worn with the long veil. The veil is worn a year, and as much longer as the widow chooses; at the end of six months the front is thrown back on the bonnet, and a short black tulle veil worn over the face.

The collar and cuffs are of white or black lisso or of fine organdy. Crape cloth is adapted for a walking or rough dress, as it wears well, and is scarcely to be distinguished from crape at a distance. After the first year mourning silk may be substituted for the dress of plainer goods, but it must also be trimmed heavily with crape. This is worn for three months, when the crape may be very sensibly lightened, and for the next three months, jet, fringe and passementerie may

be used. At the end of six months (eighteen months in all) crape may be left off and plain black worn for six months. Formerly it was usual to wear half mourning for six months or a year longer, but this is now seldom done, and two years complete the period of mourning.

The mourning of a parent for a child, or a child for a parent, is the next degree of mourning and lasts for twelve months.

For the first three, parametta, merino, bombazine or some similar material heavily trimmed with crape, usually in two deep tucks, is worn; for the next three, silk—mourning silk, of course—with less crape; the latter, arranged more ornamenteally in plaits or folds, is admirable.

The crape bonnet may have jet upon it, and the veil may be of net, with a deep hem. Linen collars and cuffs cannot be worn with crape; only organdy or lisso frills are admissible. Sable or any colored fur must be left off; seal-skin is often worn, but it never looks well in really deep mourning. After six months' crape is left off, and plain black with jet ornaments worn for two months; and after this, half mourning, such as black dresses with white lace and flowers, and white dresses trimmed with black.

For brothers and sisters, the mourning used to be six months, but now four is more usual. When four is the period, it is more common to wear crape for two months and plain black for two, than to change for half mourning. For grandparents the mourning is six months, two in silk with a moderate amount of crape, two in black and two in half mourning. For an uncle

or aunt, the period was formerly three months, and slight crape was worn; now six weeks is the usual time, and crape is not required. For a first cousin, a month, generally the whole time in black. It is now very unusual to wear mourning at all for a second cousin, but if it is done, three weeks are sufficient.

Relations by marriage are mourned for in exactly the same degree as real ones. Thus, a wife wears exactly the same mourning for her husband's relations as she would for her own, and mourns for her sister's husband in the identical amount of crape which she would wear for her sister herself.

Besides the actual dress, there are some points of etiquette connected with mourning. It is usual for the pocket-handkerchiefs used to have broad black edges, and no jewelry of any kind with the exception of jet, can be worn, neither can lace be worn with crape.

Crape, it should be remembered, cannot be worn in conjunction with any material which is not also adapted to deep mourning.

Thus, crape is inadmissible with velvet, satin, bright or glace silks, embroidery, fringe, excepting the special "crape fringe," or indeed with anything but mourning silk, merino, parametta, woolen barege or grenadine.

Black edged paper must be used. Visiting cards are only edged with black when crape is worn.

Cards returning thanks for the kind inquiries of those who have either called or sent to inquire,

should not be sent out until the person feels equal to receiving visitors.

Neither visiting nor a general receiving of guests formally within a year after the loss of a near relative is considered proper, and usually two years are devoted to a more or less rigid seclusion from general society. For the first year while a widow wears her weeds she can, of course, accept no invitations, and it is the worst possible taste for her to be seen at places of public amusement. After the first year she can, if she chooses, gradually resume her place in society. This retirement does not lessen the attention of friends.

Cards are sent by acquaintances to express sympathy when a death occurs, but only an intimate friendship affords one permission to write a note of condolence. Long, torturing notes of sympathy are fortunately among our obsolete customs.

Many people consider it proper to wear black when paying a first visit to a house of mourning, and though this is not absolutely necessary it is entirely in better taste to avoid brilliant colors on such an occasion.

CHAPTER XVII.

ANNIVERSARIES.

A writer upon social usages says that a noticeable entertainment upon each annual return of marriage days is a custom in but few of the best families. In the limited circle of the fireside, however, the day is usually marked by expressions of good will and the bestowal of gifts between husband and wife, and also from children to their parents; but this is all.

After the passing of a certain number of years which are marked off into epochs by several distinguishing but fanciful names, many of our households celebrate the anniversaries of their marriage by extended hospitalities. Of course, elderly people feel and manifest their joy by graver or more dignified formalities in their entertainments than is expected of younger husbands and wives, the latter often providing merriment of a fanciful kind.

Not that any of these anniversaries are emphasized in our higher circles "upon the contribution plan," as a cynical writer upon our social customs has most aptly styled that sort of hospitality which intimates by the form of its invitations that presents are expected.

To offer a souvenir to a bride is a pleasant method of expressing to her our good wishes, but to contribute to the sustainment of her after house furnishing is quite another affair.

The marriage anniversary which falls after five years is sometimes called "a wooden wedding;" after ten years, it is mentioned as "tin;" after twenty, it is "crystal;" at twenty-five, it is "silver;" at fifty, it is a "golden anniversary;" and at sixty, the "diamond wedding" occurs.

Those who desire to celebrate a return of their wedding day are compelled, through their delicacy of feeling, to relinquish a general gala entertainment, or else to make an announcement upon their cards of invitation of their private sentiments in the matter of miscellaneous gift making.

It is not agreeable to the entertainer to be compelled in self-defense to direct that "no gifts received" be engraved upon cards of invitation. Without doubt, we shall soon pass the "donation period" in our social customs, and a gift will become what it really should be, significant of something superior to a meaningless habit.

Of course, very near kinspeople and very dear old friends will take the liberty sometimes of disregarding the engraved injunction, just as such friends indulge themselves in familiarities with the rules that usually govern one's private social affairs. But if remoter relatives, or mere society acquaintances, send a gift other than flowers or a book, after being requested to restrict their generosity, they need not be surprised

if the act be considered an impertinence, and resented accordingly.

The prevailing style of cards of invitation to an anniversary party, or reception, is just the same as to any ordinary entertainment. If a twenty-fifth anniversary is to be celebrated, the formula of the invitation is in the following style, clearly engraved in script:

Mr. and Mrs. ——

*request the pleasure of your presence
on Thursday evening, November 4th, at eight o'clock,
to celebrate the
twenty-fifth anniversary of their marriage.*

No. 95 Fifth avenue.

In responding to this invitation, either to accept or decline the hospitable civility, courteous congratulations are added in any graceful style which an acquaintance with the givers of the entertainment may suggest.

When such an impressive anniversary has arrived, it is customary to secure as many guests as possible from among those who were present at their wedding.

When a formal supper is provided, the host and hostess lead the way to the dining-room, and the guests follow in convenient order, as at an ordinary party. If the supper be arranged in buffet style the host and hostesss retain their positions

during the entire evening, except there be dancing, when they frequently head the first set, which is usually a quadrille on such anniversaries. The guests take leave before midnight, after having expressed wishes for many more years of health and gladness to their entertainers.

The birthdays of children are being celebrated in this country more and more. These waymarks in the lives of children are made pleasant remembrances to them. A little feast is made for the child, to which its playmates are invited, but the invitations seldom extend beyond a number that may be seated at table.

The feast is dainty and plentiful, but not hurtfully rich, and its especial characteristic is a cake in which are embedded as many fancy wax candles as are the years of the young person in whose honor the party is given. These candles are placed in little tin tubes and sunken near the outer edge of the cake; or they may be placed in a rim which is arranged about it. They are already lighted when the young people are invited into the banqueting apartment.

After the food is eaten the one who is celebrating a birthday cuts the cake, if he or she is old and strong enough for such pleasant duty, and a piece of it is given to each guest. Plays or dances follow the supper.

These little celebrations continue annually until the child is old enough to enter society. Even if the family be in mourning, a birthday is not forgotten, although the festival may be less gay than usual.

Among the elders of a household the annual

return of a birthday is seldom celebrated in the presence of any persons except his or her own kinspeople. The twenty-first birthday of a gentleman is often made an occasion for extending hospitalities in the form of a dinner, a party, or a ball; but a lady's age is not thus publicly noticed, for obvious but absurd social reasons.

After the lady or gentleman becomes old enough to feel proud of the longevity, the most beautiful attentions are often bestowed upon them by their young friends, and also by those who were the companions of their youth.

Flowers, letters of congratulations, cards of inquiry and respect, gifts that will interest, breakfast or dinner parties, and receptions are considered proper.

There are few vigorous people who care to emphasize the fact that they are passing still another annual milestone until they have really reached and entered upon the late afternoon of life, and are feeling the sweet twilight of calm falling like a blessing upon them. It is this earlier unwillingness to watch and count the years as they go by that has led to the giving up of birthday celebrations in the presence of one's acquaintances during that active interval which comes in between youth and old age. Even a remembrance of his anniversary in one's own household is oftenest recalled only by "a gift without words" rather than by spoken congratulation.

As to presents generally, having accepted one, it is your duty, and ought to be your pleasure, to let the giver see that you make use of it as in-

tended, and that it is not thrown away upon you. If it is an article of dress, or of personal decoration, take occasion on the first suitable opportunity to wear it in the presence of the giver. If a book, do not delay reading it; afterward speak of it to the donor as favorably as you can. If of fruit or flowers, refer to them the next time you meet the person.

In all cases, when a gift is sent to you, return a note of thanks, or at least a verbal message immediately.

When an article is presented to you for a specified purpose, it is your duty to use it for that purpose, and for no other according to the wish of the donor. It is mean and dishonorable to give away a present, at least without obtaining permission from the original giver. You have no right to be liberal and generous at the expense of another, or to accept a gift with the secret determination to bestow it yourself on somebody else. If it is an article that you do not want, that you possess already, or that you cannot use for yourself, it is best to say so candidly at once, explaining your thanks for the offer, and requesting your friend to keep it for some other person to whom it will be advantageous.

It is fit that the purchaser of the gift should have the pleasure of doing a kindness with her own hand.

There are persons who, believing that presents are generally made with some mercenary view, and being themselves unwilling to receive favors or incur obligations, make a point of repaying

them as soon as possible by a gift of something equivalent. This at once implies that they suspect the motive.

If sincere in her friendship, the donor of the first present will feel hurt at being directly paid for it, and consider that she has been treated rudely and unjustly. On the other hand, if compensation was secretly denied and really expected, she will be disappointed at receiving nothing in return. Therefore, among persons who can conveniently provide themselves with whatever they may desire, the bestowal of presents is generally unthankful business. If you are in opulent circumstances it is best to limit your generosity to such friends only as do not abound in the gifts of fortune, and whose situation denies them the means of indulging their tastes.

By them such acts of kindness will be duly appreciated and gratefully remembered; and the article presented will have a double value if it is to them a novelty.

In presenting a dress to a friend whose circumstances are not as good as your own, and who you know will gladly receive it, select one of excellent quality, and of a color that you think she will like. She will feel mortified if you give her one that is low-priced, flimsy, and of unbecoming tint.

In making gifts to children choose for them only such things as will afford them somewhat of lasting amusement. Showy toys that are merely to look at, and from which they can derive no enjoyment but in breaking them in pieces, are not worth buying.

CHAPTER XVIII.

NEW YEAR'S DAY RECEPTION.

The custom of receiving and paying calls on New Year's Day is confined to New York, Washington and a few other cities.

Ladies who entertain elaborately on New Year's Day usually send out cards of invitation to friends and acquaintances, but it is less customary to do so. The cards sent out in the name of the hostess are in the following form:

Mrs. John Brown.

At Home,

January first, from one until ten o'clock.

9145 Madison Avenue.

If Mrs. Brown's daughters are to receive with their mother, "Misses Brown" is engraved on the card beneath the mother's name. If other ladies also receive with her, their visiting cards may be inclosed in the same envelope with the hostess' invitation. Should a lady invite acquaintances to call on her at the house of a friend, she writes the number of the residence

where she is to receive on her own card, and sends it together with the visiting card of her hostess. If refreshments are provided, the table is in an ante-room, and is spread as if for a reception. A servant opens the street door without waiting for the bell to be rung. The caller leaves one card in the hall, and enters the drawing-room, hat in hand, or he may leave it in the hall with his cane and overcoat. The hostess offers her hand to her guest when he enters and presents him to her friends—at least to the ladies, to whom he bows. If refreshments have been provided, a servant offers a cup of coffee. If the rooms are crowded, the caller may, if he wishes, seek the table without invitation, and a servant supplies his wants.

If a lady wishes to receive her friends informally, or rather less formally, she writes "January First" on her visiting cards, and sends them to the friends whom she wishes to see on New Year's Day. It is not necessary to mention any hours, as the gentleman takes it for granted that he is expected to call between twelve m. and ten in the evening, the conventional time. The formalities observed are the same as for more elaborate receptions. A basket is suspended from the door-handle as a receptacle for the cards of those who call if the ladies of the house do not receive on New Year's Day.

Many gentlemen who cannot visit at this time inclose visiting cards in envelopes and send them by messenger on New Year's morning, or they drive from door to door and leave the

cards in person, the right hand side being folded over to show their friends that the card was not sent by a servant. A gentleman leaves a card for each lady, and if he wishes to be very courteous he leaves a card for a clergyman or an elderly gentleman, writing over his own name, on his card:

For Mr. ——.

A writer on the etiquette observed in New York upon this day says: "Ladies who receive in a general way whoever chooses to call on them are now almost certain that the old-time crowds which thronged all open doors a decade ago will no longer intrude upon those from whom they are uncertain even of a recognition. A gentleman must receive some unmistakable intimation that his congratulatory visit at this time will be agreeable to the ladies of a household before he ventures upon a visit, as, for instance, he may be assured of a welcome by the fact that the ladies of his own household interchange civilities with the family whose name he places upon his visiting list."

CHAPTER XIX.

DRIVING AND RIDING.

It is the fashion for young ladies to drive young men out in their pony-phætons, with a groom behind, or even without a groom; but a gentleman never takes a lady in his own carriage without a servant.

Gentlemen and ladies walk together in the daytime unattended, but if they ride on horseback a groom is always in attendance on the lady. In rural neighborhoods, where there are no grooms, and where a young lady and gentleman go off for a drive unattended, they have thrown Old World etiquette out of the window, and must make a new etiquette of their own.

In driving in a carriage with ladies, a gentleman should take his seat with his back to the horses, nor should he sit beside a lady unless requested by her to do so.

When the carriage stops, he should jump out and assist her to alight, walking with her up her own steps and ringing the bell. In entering the carriage, he should put his left foot on the step and enter the carriage with his right foot. This is, however, supposing that he sits facing the horses; if he sits with his back to the horses, he

reverses the process. A gentleman should avoid treading on ladies' dresses, or shutting them in the door. Ladies who have country houses should learn to drive as well as to ride.

A dress for driving should be plain and dark colored, and not one which seems to defy dust, sun and rain.

A lady's riding-habit is very plain and free from ornament, usually black or dark green, of woolen stuff and close-fitting. The gloves should be strong buff leather, coming up well upon the wrist; the whip light and plain.

Every lady who rides should understand the construction and fastenings of her horse's equipments as well as she does her own; and be able, in case of necessity, to bridle and saddle her horse for herself. The dependence upon men for every service of this kind is ridiculous. When they are at hand, make them useful, but be able to do without them when needful.

A lady can scarcely be expected to have the agility to mount her horse from the ground without assistance, though with a well trained horse, she may readily mount from the steps or horse-block. But the best horse-block (?) is a friend who knows his duty, and a sensible lady will have no other.

The lady places herself with her back to the near side of the horse—the near side of the horse is the left side, the side on which a lady rides and on which everybody mounts—the reins gathered in her right hand, with which she also grasps the near crutch of the saddle. The gentleman, standing before her, stoops down, and

clasping his hands, offers them as a stirrup; she puts her left foot into his hands, and her left hand upon his right shoulder; then, holding herself firmly, she allows herself to be raised to the saddle.

When a gentleman rides with a lady he would naturally take the left or near side, as better able to protect her and converse with her, but as his horse might rub against her, or spatter her dress, it is customary for him to ride on the off side.

In dismounting, the lady takes the reins in the right hand, as before, her knee from the crutch, her foot from the stirrup, and, seeing that her dress is clear, either springs lightly to her feet, or puts her hand on the shoulder of the gentleman who stands ready to assist her, and so jumps to the ground. A lady's right hand is the *whip hand*, the left, is the *bridle hand*.

A lady must sit so as to bear her weight on the center of the saddle, so as to carry her shoulders square with the horse and well back; carry the elbows near the body, but not too stiffly. When a lady, while her horse is in a smart trot, can look over on the right side far enough to see her horse's shoe, she is well in her seat. It is good practice for a lady to ride for a time without touching reins or stirrup, to get the proper balance of a firm seat, and to be able to lean forward, or back, or to either side, anticipating every movement of the animal; carry a steady, even hand with a horse, and let him know what he has to depend upon. When he rears, give him a slack rein and meet him by

leaning forward, otherwise the horse may be pulled over on his rider.

Sawing the mouth or pulling alternately on each rein, will often compel a runaway horse to stop when a steady pull on the bit only seems to aid his speed. So letting the reins loose a moment, and suddenly pulling up, may stop him, but so suddenly as to throw the rider if not well prepared. When a horse is frightened at any object, the way to impress the terror firmly is to whip him for it. If soothed and encouraged to examine the object, his fears will be removed. But there are horses of a highly nervous temperament that are never safe for a moment and are, of course, unsuited to a lady.

CHAPTER XX.

IMPORTANT GENERAL CONSIDERATIONS.

A French girl is not allowed to cross the street, to say nothing of shopping or calling, without being accompanied by an elder woman, her mother, relative or friend, as a chaperon. An English girl is also a victim, though perhaps in a less degree, to this duenna system. To the freedom from espionage and the independence enjoyed by a young woman in American society is due in a great measure the self-reliance, the self-confidence, the frankness and straightforwardness, qualities which are the characteristics of our American girls. Of late there has been considerable discussion of the chaperon question by writers upon American society, and during the past few years there has been a tendency toward a closer imitation of all English etiquette, which has brought in its train a stricter construction of the duties of a chaperon than is consistent with the traditions and the healthy atmosphere of our society. The chaperon in any society is a necessity in so far as the maturer experience and judgment of a matron is needed to aid and correct the inexperience or ignorance of young girls; but what is needed is a rational

chaperon system, one that is based upon common sense and not upon an imitation of restrictions imposed by the demands of an entirely different state of society; one that is adaptable to a thousand varying times and conditions; one that will play an important part in the development and proper education of daughters, and not one that will degrade them by a supervision analogous to that of a suspicious police.

Any rules specifying the occasions when a chaperon is requisite that fail to make a distinction between the young girl and the unmarried woman of thirty are simply ridiculous.

Although the matron may have many social duties to perform, she should not permit her daughters to attend a ball or a theater party unguarded by the restraining influence of her presence. She must forget herself, and, willing or not, accompany them to balls and parties and sit unmurmuring to the end of the dance, or else relegate this duty to some young married woman, whose aid and guidance may be relied on.

There may, of course, be occasions when young women may go into *general* society without the protection of a chaperon, but as a rule they should be few and far between, for there are a thousand little contingencies wherein the experience of an older person is needed, and a look from the lady under whose care she is temporarily placed may save the girl from some imprudence for which she would afterward be ashamed.

A young lady is sometimes invited to dinner without her parents; in such a case, if she has

no one to accompany her, she must go early and be chaperoned by the hostess.

When gentlemen call, they should at once be shown into the common sitting-room and their visit should be shared with the rest of the family; this saves the embarrassment of taking the visit wholly to one's self. If a family is so situated that the mother cannot spare time from her domestic duties to receive the casual visits of friends, her daughter had better assist her than to sit dressed up, every day, at calling hours, unemployed, awaiting the entrance of visitors. A young lady should never ask a gentleman to call on her—her mother may do so—but if a gentleman asks if he may call, she would say yes.

What a young girl may or may not do can hardly be regulated by any set rules of etiquette. The matter must in a measure be left to each one's sense of propriety, and the standard changed as circumstances demand.

A few things that a young lady may *not* do might be suggested. She should, if possible, endeavor to avoid all pecuniary obligations to gentlemen. Young men often think it a necessary piece of politeness to pay for ladies when they can ill afford it; therefore it is safest to make a rule, subject, perhaps, to an exception now and then, never to receive such favors from young men.

Accepting presents from a gentleman, unless engaged to him, is a dangerous thing. Some men conclude from your taking one gift from them that you will accept another, and think

themselves encouraged by it to offer their hearts to you; but even when no misapprehension of this kind follows it is better to avoid all such obligations, and if you make it a general rule never to accept a present from a gentleman, you will avoid hurting any one's feelings and save yourself from some perplexity.

Of all the votive offerings made to a young girl, flowers are the most beautiful and unexceptional. When it is the fashion for gentlemen to present bouquets to their friends, so many are given that it seems more a tribute to the sex than a mark of particular regard, and their perishable nature releases them from the ban put upon more enduring memorials. You can accept and wear flowers, and to refuse them would be unnecessary rigor.

In a general statement it may be as well to say that etiquette would prevent a young lady from receiving gifts from gentlemen, except flowers and *bonbonnieres*. It is not considered proper for her to accept jewelery from any one but a relative or her *fiancée* just before marriage. If it is unsafe to receive presents it is doubly so to make them to gentlemen, and this never should be done except in very unusual instances. Each one can best decide this matter for herself. Where a doubt exists, the wisest course is to give one's self the benefit, by making no presents to gentlemen.

A friendly correspondence is very proper, if the mother approves, but even this has its dangers.

How to allow a gentleman a proper degree of

friendly intimacy without allowing him to think himself too much of a favorite; here one can bring in neither custom nor etiquette to decide. One very general law would be, not to accept too many attentions, and to show a certain reserve in dancing with him or driving with him. It is always proper for a gentleman to take a young lady out to drive in his dog-cart, with his servant behind, if her parents approve, but if it is done very often it looks conspicuous, and the lady runs the risk of being considered engaged.

It is a pity that the thousandth chance of a gentleman becoming a lover should deprive a girl of the pleasure of a free, unembarrassed friendship with the single men of her acquaintance. Yet such is too commonly the case with young ladies who have read many novels and romances.

Since the etiquette of engagements has become so much more elaborate than formerly, society in large cities insists rather imperatively that affianced people shall not go to theaters, balls, parties, etc., alone; a chaperon should always accompany them.

Nothing is considered in worse taste than for an engaged couple to go alone to a restaurant for luncheon or to go their unattended by a chaperon after the theater for a supper. In some places the sentiment is a different one, and often young people care very little what society says. Even if mothers are careless, or there is no mother, a young lady should select a chaperon; some one who is careful and a mistress of etiquette, and should rarely appear in public

with her betrothed without this third person.

A lady should be extremely guarded during her engagement in her manner toward other men. She should not correspond with them, nor permit those attentions which as a belle and an unaffianced girl were her right. She must avoid even the appearance of coquetry, while a lover should avoid all display of jealousy and all airs of mastership. The usual first attention to a young lady by the family of her *fiancée* is a dinner party.

Her mother, in her turn, invites the groom's family to a dinner or evening party, and from that time he is asked everywhere with the lady to whom he is engaged. Indeed, it would be a great slight to invite one without the other after the engagement is announced, excepting, of course, to a lady's lunch or a bachelor dinner party. After the cards are out for the wedding the lady is not seen at any party or public place. An engaged couple can accept gifts from each other, and it is quite proper for her to visit his family, if he have a mother and sisters. A man must testify interest in the family of which he is about to become a member, without claiming a place. He must be devoted but not familiar, and remember that he is a petitioner and on his good behavior. Well-bred lovers will not completely ignore those who are about them, nor allow themselves to be too much absorbed in each other.

There used to be an age of the world when it was regarded as highly indecorous for lovers to evince so ostentatiously their wish to be alone

that everybody and everything had to give way to this desire. We would fain hope that the age has not disappeared altogether, but that a portion of its spirit pervades the present. Lovers in poorer life naturally find it impossible to be much alone. They have their trades to attend to, their living to make, their domestic duties to perform, and between all these numerous calls upon them, they find it impossible to bill and coo as much as they could wish. Lovers in the rich circles of life are restrained by the conventionalities of the society amid which they move. There may be depraved sections of this society, but depravity, when it moves in refined channels, is compelled to keep a close espionage over itself, and dare not sanction, even in the innocent, that which has the appearance of impropriety.

We have not yet referred to lovers among people of moderate circumstances—what might be called our middle class if we had any such distinction of classes here—because, though they are more numerous in this country than in any other, there are a fewer number of persons disposed to admit that they belong to it. It is among average persons of this extensive class that lovers of both sexes abound, who, thinking that they are made for each other, drop into the error of also believing that other people were made for them, and that the time and convenience of these other people are to be sacrificed in order that Chloe and Strephon may have the parlor all to themselves for as many hours as they choose.

But everywhere are to be found instances of selfish and egotistic lovers, who have the thoughtlessness to imagine that they can "make love" to each other in the most open and candid way, without its being perceived or suspected by the friends, kinsmen or strangers among whom they move. The anxiety which these eccentrics, innocent though it may be, evince to be alone, has a certain savor that is utterly devoid of all delicacy and refinement. First love, whether in man or in woman, in spite of all the foolishness that so often accompanies it, is a beautiful and sacred thing. Consequently it is not a thing to be paraded before all the world, and to be so conducted that everybody has the advertisement of its existence forced upon him. As a rule, nothing is more interesting than a pair of true lovers, whether the observer be married or single, husband or wife, widower or widow, bachelor or spinster. There is something in the first sweet blossoming of the great passion that captivates all the world, excepting a few moralists or cynics whom nature has not blessed with even the average richness of sentiment. But lovers, knowing they are interesting, ought not to presume upon the interest too much. As a rule, when not bound by the necessities and conventionalities above mentioned, they show their selfishness in a striking and odious manner. Since each is sacred to the other, each expects that the other shall be held sacred by everybody else. Hence the Elvinos and Aminas of modern life are a very exacting set. The young woman expects that everybody

shall find her betrothed perfect, or, at least, shall express no sense of his imperfections. Kindred and friends are imperatively required to practice a golden silence so far as the possible peccability of the divine object is concerned. Of course there is much that is beautiful in the demand that, for true love's sake, if the necessity arise, a man shall forsake father and mother and cling unto his wife. To this, one can exclaim *vice versa* with all his heart. And the facts that Chloe and Strephon oftentimes begin to yawn before the retirement of the honeymoon is fairly over, and that the advent of a third person, which a few short weeks before would have been regarded as intolerable, is now hailed with delight, are proofs that the best happiness of young lovers is not promoted by their selfishness and their wish to seclude themselves from all other society.

CHAPTER XXI.

BRIEF HINTS.

A young lady does not shake hands after an introduction. She makes a bow or a courtesy. The latter mode of receiving is coming into fashion. A bow, says La Fontaine, is a note drawn at sight. You are bound to acknowledge it immediately, and to the full amount. According to circumstances it should be respectful, cordial, civil or familiar. If a gentleman is smoking, he manages to withdraw his cigar before lifting his hat.

A gentleman on horseback, who sees a lady wishes to stop him, will dismount and walk by her side, leading his horse. For there are few occasions on which it is permissible to stand while talking in the street

A lady may permit a gentleman who is walking with her to carry any small parcel that she has, but never more than one.

When a gentleman joins a lady on the street, turning to walk with her, he is not obliged to escort her home. He can take his leave without making any apology, etc.

A lady may request a gentleman not to keep his hat off while standing in the street, or at her carriage, to talk with her; but a gentleman should never say to a lady, in her own house: "Do not rise," in taking leave of her. If he is a young man, she will not think of rising; if he is her elder, she will rise notwithstanding his request, etc.

Should any one really wish to avoid a bowing acquaintance with a person who has once been properly introduced, she may do so by looking aside, or dropping the eyes as the person approaches, for if the eyes meet there is no alternative, bow she must.

A lady who invites a gentleman to accompany her to any place of amusement should provide the carriage. A gentleman sits opposite to the lady, in her carriage, and not by her side unless invited.

When a lady offers to drive a gentleman in her phæton, he should walk to her house, if he accepts the invitation, unless, the distance being great, she should propose to call for him. Under such circumstances, he will be on the watch, and, if possible, meet her on the way.

If a lady takes a guest out to drive, the lady, of course, takes her home when she chooses. A guest could not suggest the termination of the drive.

For a wedding: When the circle of friends on both sides is very extensive, it is customary to

send invitations to those who are not called to a wedding breakfast to attend the ceremony at church. This stands in place of issuing cards. No one must think of calling on the newly married who has not received an invitation to the ceremony at church, or cards after their establishment in their new home.

The bride's father provides the carriages for the members of his own household; the groom the one in which he and the bride return from church.

Groomsmen, about whom questions are often asked, and by whom are meant a body of young men, similar in number to the bridesmaids, are unknown in the best society. Their places are supplied at weddings by the ushers.

Some ladies give an afternoon tea the day before their marriage to show their presents to a few intimate friends.

When a bride appears for the first time at a dinner, she takes precedence of every one, no matter how high the rank of another may be, provided such appearance is within three months of her marriage. The groom does not obtain any precedence.

The bride often wears her wedding dress for the first large dinners and parties. The orange blossoms must be removed, as they are only permissible on the wedding day.

It is, of course, obligatory to acknowledge an

invitation to a wedding breakfast at once, as people naturally wish to know the number of guests they may expect.

Do not acknowledge an invitation to a church wedding.

Bachelors always request the pleasure or the honor of your company. It is not proper for a gentleman to describe himself as "at home." He must "request the pleasure."

The question, should cards and notes of invitation be sent to people in mourning, is answered by a decided, yes, they should. Of course no one can be so heartless as to intrude a gay invitation upon a person who has had a death in the house under a month. But after that, although it is a mere idle compliment, the compliment should be paid. After a certain period of mourning, usually a year, the bereaved family should send cards, marked in black, to all who have thus remembered them.

A lady, who from age, illness, or great occupation, has no time to make calls is permitted to discharge all her social obligations by inviting all her friends to see her once in the year.

Cards bearing the names of the whole family, as

Mr. and Mrs. Jones,

The Misses Jones.

can be left once a year, or sent out for a tea, or

for the more formal business of beginning the season. But for subsequent and more particular calls, it is better to have a personal card for each member of the family, except for a young lady in the first season. Her name should always appear on her mother's card. If she be other than the eldest unmarried daughter, her first name is engraved, and if it is the first society year of the two daughters, both their names are engraved, in full, beneath their mother's, and prefixed by misses.

The name of the lady or gentleman for whom the card is intended, must never be written on the card left at the house; the only case in which it should be done, would be when cards are left for a lady or gentleman staying at a crowded hotel, when, to save confusion, their names might be written on the card:

For Mr. and Mrs. ——.

Visiting cards should be left after every entertainment by those who have been invited, whether they accept the invitation or not, and they should be left the day after the entertainment, if possible, but certainly within a week. By entertainment is meant dinners, balls, private theatricals, amateur concerts, etc. A call is necessary after a dinner party; on the other occasions, a card left is sufficient to satisfy the demands of fashion.

In the country it is more usual to call than to leave cards

A lady cannot leave cards on another lady to whom she has but recently been introduced, either at a dinner, or a tea. She must meet her several times in society, and feel certain that the acquaintance is desired before venturing to leave cards. If either of the ladies express a wish to further the acquaintance by asking the other to call upon her, the suggestion would come from the lady of highest social position; if equal in rank, it is immaterial who makes the suggestion.

When entertainments require answers to the invitations, they should be made immediately, and in the same style and degree of formality as the language chosen by the hostess.

Ladies who give parties should be very particular, indeed, to see that they actually do write all the cards they intend to write, as very frequently the mistake is made by their omitting to do so, though they feel and say they are quite positive they wrote the card in question.

Only one person should be intrusted with the task of writing the invitations; if more do so, confusion is certain to arise. Many ladies prefer to leave their invitations themselves; but this takes time, and in these days of innumerable occupations, it is hardly possible to find the requisite time. A wise plan is to trust the invitations to the post, or to send them by a servant.

It is a mistake to send out cards as they are

written; it is far better to write them all, check them by the list, and send them all out together, not only because thus omission and mistakes are more readily detected, but also because, if all receive them at the same time, none feel slighted, or fancy that they have only been asked as an after thought.

Invitations from younger ladies to elder ones should invariably be preceded by a call.

Never enter into explanations concerning those whom you do not invite. When you explain, it is to give up completely your own rights. Explanations are sometimes bad things.

It is a mark of good breeding to pass over in silence all omissions and commissions.

After stopping with a friend living in another city than your own, write at once after your return home. After visiting a friend at her country seat, a call is due her upon her return to her town residence.

The letters your friends write, after having visited you, do not require answers.

To delay to answer an invitation—especially one to dinner—is extremely ill-bred. The culprits are generally either under-bred people, who fancy it makes them of importance to pay no attention to the card, or else they are people who never entertain themselves, and, therefore, have no idea of the inconvenience they are causing. Answers should always be sent immediately.

In replying to a note of invitation, say you have much pleasure in accepting, or you accept with pleasure, *never* you *will* have the pleasure of accepting.

If an invitation is refused, it is courteous to state the reason. Regret extremely that a previous engagement, etc. Never write the word "regrets" on your card, unless you wish to insult your hostess. No one should, in the matter of accepting or refusing an invitation, economize his politeness. It is better to err on the other side.

In notes of invitation, "Mr. and Mrs." must be written on one line, and not separated. It is now very usual to ask only one daughter to a ball, and though the name of both father and mother are often—though not invariably—put on the card, it is well understood that only one is to appear.

In sending out invitations to a ball, if one considers that her rooms will accommodate about eighty, from one hundred to one hundred and ten might be invited.

It is fatal to the reputation of a ball that it should be spoken of as an "awful crowd."

Fourteen is a very dangerous number to invite to a dinner party. There is always the danger that some guest may fail to appear, and strange as it may seem to rational people there really are so many persons so very childish as to be nervous about dining thirteen. It is better

to avoid fourteen. Sixteen or twelve guests, it is always safe to invite.

If the invitations are for a quarter before eight, the guests should be in the house before the clock strikes eight; if for eight o'clock—now the usual hour—the guests arrive by five minutes past.

One invitation to a dinner in the season, whether accepted or declined, is the usual rule, except occasionally in the case of very intimate friends

There has been, during the last season, a return to the old-fashioned quadrille, a most valuable dance, as all ages, sizes and conditions of men and women can join in it. A society paper, apropos of this dance, gives the following elaborate directions for making a courtesy: "To make a courtesy properly is a very difficult act, yet all who dance the quadrille must learn it. To courtesy to her partner, the lady steps off her right foot, carrying nearly all her weight on it, at the same time raising the heel of her left foot, thus placing herself in the second position, facing her partner, counting *one*. She then glides the left foot backward and across, till the toe of the left foot is directly behind the right heel, the feet about one-half the length of the foot apart. This glide commences on the ball of the left foot and terminates with both feet flat upon the floor, and the transfer of the weight to the backward foot. The bending of the knees and the casting down of the eyes begin with

the commencement of the glide with the left foot, and the genuflexion is steadily continued until the left foot reaches the position required, counting *two*. Then, without changing the weight from the backward foot, she gradually rises, at the same time raising the forward heel, and lifting the eyes until she recovers her full height, counting *three*, and finally she transfers the weight to the forward foot, counting *four*. Such is the elaborate and graceful courtesy." It should be studied with a master.

Genteel is an extremely vulgar word, and is never used in good society.

Both "gentleman friend" and "lady friend" are expressions to be avoided.

All slang is vulgar. It lowers the tone of society and the standard of thought. It is a great mistake to suppose that slang is in any way witty. Only the very young or the uncultivated so consider it.

Scandal is the least excusable of all conversational vulgárities. "Gossip is a troublesome sort of insect that only buzzes about your ears, and never bites deep; slander is the beast of prey that leaps upon you from his den and tears you in pieces. Slander is the proper object of rage ; gossip of contempt."

Interruption of the speech of others is a great sin against good breeding. If you interrupt a speaker in the middle of his sentence, you act almost as rudely, as if, when walking with a

companion, you were to thrust yourself before him and stop his progress

To listen well is almost as great an act as to talk well.

Young persons can but appear absurd when satirizing or ridiculing books, people or things.

Good manners are the shadows of virtues, if not the virtues themselves

A disagreeable woman can always find precedents for being formal and chilling; a fine-tempered woman can always find reasons enough for being agreeable.

Some one calls politeness "benevolence in trifles, the preference of others to ourselves in little, daily, hourly occurrences in the business of life, a better place, or more commodious seat, priority in being helped at table," etc.

A friendly behavior often conciliates and pleases more than wit or brilliancy.

The higher the civilization of a community, the more careful it is to preserve the elegance of its social forms. It is quite as easy to express a perfect breeding in the fashionable formalities of cards as by any other method, and perhaps, indeed, it is the safest herald of an introduction for a stranger.

The forms and qualities of cards and their style of engraving are a matter in which a delicate taste is not thrown away. This has been mentioned before and we emphasize it.

In returning visits, observe the exact etiquette of the person who has left the first card. A call must not be returned with a card only, or a card by a call. If a person send you a card by post, return a card by post; if a personal visit is made, return it by a personal visit; if your acquaintance leaves cards only, without inquiring if you are at home, return the same courtesy. If she has left the cards of the gentlemen of her family, return those of the gentlemen of your family.

A lady calling where there was a daughter or daughters, would leave a separate card for the daughters, but she would not leave her husband's cards for the daughters.

Calling where there are sons, she would leave her husband's cards for them, but she would not leave her own card for them.

No lady should leave cards for an unmarried gentleman, except in the case of his having given entertainments at which ladies were present. Then the lady of the house should drive to his door with the cards of herself and family, allowing the footman to leave them.

"Not at home," is the understood formula expressive of not wishing to see visitors. Not at home is not intended to imply an untruth, but rather to signify that for some reason or reasons it is not desirable to see visitors; and as it would be impossible to explain to acquaintances the why and wherefore of the inconvenience, the formula, "not at home," is all suffi-

cient explanation, provided always that the servant is able to give a direct answer at once of "not at home." The mistress of a house should be especially careful to let her servant know, before the calling hours, whether she intends to be at home to receive visitors or not. In order to have time to themselves, ladies have their regular reception day, which, engraved on their cards, announces the fact, and on all other days, except to intimate friends, they are "not at home."

Nothing is in worse taste than that a caller should ask the servant where her mistress is, when she went out, when she will be in, how soon she will be down, etc. All that a well-bred servant should say to such questions is, "I do not know, madam."

A lady having even a moderate acquaintance should have a visiting-book in which to enter the names of acquaintances, addresses, and note calls made and calls due. In sending invitations for parties, weddings, or entertainments, it is invaluable.

An invitation extended to a gentleman who is a new acquaintance, without mentioning the probable time of being able to receive him, is equivalent to no invitation at all, and the bidden person need not hazard a call.

"No cards," used in announcing a marriage in a newspaper, means that the bride and bridegroom wish to maintain all their former visiting

acquaintances. The custom of sending out cards enables them to drop such acquaintances as they may not choose to retain in the altered circumstances of their lives.

If the wedded pair commence life in a house of their own, it is customary to issue "at home" cards for a few afternoons or evenings at no distant date, unless the marriage occurs in early summer, when these informal receptions are delayed until the autumn. Only such persons are invited as the young people choose to keep as friends, or perhaps only those whom they can afford to retain. It is an easy opportunity for carefully rearranging one's social list, because there are limitations to hospitality which are frequently more necessary than agreeable. This list of old friends and acquaintances cannot be too seriously considered and sifted, and no moment is so favorable as at the beginning of housekeeping.

The omission of reception cards is taken as a communicative and intelligent silence, which may cause regret, but cannot give offense. It only declares that by marriage the new household has doubled the number of its kinspeople and friends by uniting two families. That is all.

The young couple are not expected, unless fortune has been exceptionally kind to them, to be immediately responsive in the matter of entertainments. The outer world is only too happy to entertain them. Nothing can be more

imprudent than for a young couple to rush into expenditures which may endanger their future happiness and peace of mind, nor should they feel that they are obliged at once to return the dinners and parties given to them. The time will come, doubtless, when they will be able to do so.

But the announcement of a day on which the bride will receive her friends is almost indispensable. The refreshments on this occasion should not exceed tea and cake, or, at the most, tea, chocolate and cakes, which may be placed on a table at one end of the room, or may be handed by a waiter. *Bouillon*, on a cold day in winter is also in order, and is, perhaps, the most serviceable of all simple refreshments.

Colored note-paper, so common a few years ago, is no longer in use. A few pale-greens, greys, blues and lilacs have, indeed, found a place in fashionable stationary, but at present no color that is appreciable is considered stylish, unless it be *écrû*, which is only creamy white.

A long truce is at last bidden to the fanciful, emblazoned and colored monogram; the crest and cipher are laid on the shelf, so a writer of authority assures us, and ladies have simply the address of their city residence, or the name of their country place, printed in one corner (generally in color, or latest device of fashion), a *fac simile* of their initials, carefully engraved, and dashed across the corner of the note-paper. The day of the week, also copied from their own

handwriting, is often impressed upon the square cards now so much in use for short notes.

There is one fashion which has never changed, and will never change, which is always in good taste, and which, perhaps, would be to-day the most perfect of all styles, and that is good, plain, thick English note-paper, folded square, put in a square envelope, and sealed with red sealing-wax.

No one can make a mistake who uses such stationery as this in any part of the world.

Many ladies prefer the monogram; it is, however, a past, rather than a present, fashion. The ink should be invariably black. Purple and lilac inks are not elegant, they are not in fashion, the best note-writers do not use them. The plain black ink, which gives the written characters great distinctness, is the only fashionable medium.

Every lady should study to acquire an elegant, free, and educated hand; there is nothing so useful, so certain to commend the writer every-where, as such a chirography; while a poor, cramped, slovenly, uneducated, unformed hand-writing is sure to produce the impression upon the reader that those qualities are more or less indicative of the writer's character. The angular English hand is at present the fashion, although less legible and not more beautiful than the round hand.

The laws of etiquette do not permit us, in

writing a note, to use numericals, as 3, 4, 5, but demand that we write out *three, four, five*. No abbreviations should be allowed in a note to a friend, as "sh. be glad to see you;" one must write out, "I should be glad to see you."

A note in answer to an invitation should be written in the third person, if the invitation be in the third person. No abbreviations, no visible hurry, but an elaborate and finished ceremony should mark such epistles. Approach the business of writing a note with a certain thoughtfulness. If it is necessary to write it hastily, summon all your powers of mind and try to make it brief, intelligible and comprehensive. Above all things, spell correctly. No letter or note should be written on ruled paper. Every young person should learn to write without lines.

The square cards are much used, and are quite large enough for the transmission of all that a lady ordinarily wishes to say in giving or accepting an invitation. The day of the week and the address are often printed on the card.

Square envelopes have taken the place of the oblong ones.

The elegance of a table depends essentially upon its drapery. The plainest of meats is made a banquet if the linen be fresh, fine and smooth, and the most sumptuous repast can be ruined by a soiled and crumpled table-cloth. The house-wife who wishes to conduct the house in elegance must make up her mind to use five or six

sets of napkins, and to have several dozens of each ready for possible demands.

A napkin should never be put on the table a second time until it has been re-washed; therefore napkin rings should be abandoned— relegated to the nursery tea-table.

Breakfast napkins are of a smaller size than dinner napkins, and are very pretty if they bear the initial letter of the family in the center. Those of fine double damask, with a simple design, to match the table-cloth, are pretty. It is not economy to buy colored cloths, for they must be washed as often as if they were white, and no color stands the hard usage of the laundry as well as pure white. Colored napery is, therefore, the luxury of a well-appointed country house, and has its use in making the breakfast and luncheon look a little unlike the dinner. Never use a parti-colored damask for the dinner-table.

For dinner, large and handsome napkins, carefully ironed and folded simply, with a piece of bread beside it, should lie at each plate. These should be removed when the fruit course is brought, and with each finger-bowl should be a colored napkin, with which to dry the fingers.

Never fasten your napkin around your neck; lay it across your knees, convenient to the hand, and lift one corner only to wipe the mouth. At the close of a fashionable meal no one folds his or her napkin; at a social tea or breakfast, each follows the hostess' example in this respect.

On elegant tables, each plate or "cover," for dinner, is accompanied by two large silver knives; a small silver knife and fork for fish, a small fork for the oysters on the half shell, a large tablespoon for soup, and three large forks.

Fish should be eaten with silver knife and fork, for if it is full of bones, like shad, for instance, it is very difficult to manage it without the aid of a knife. For sweetbreads, cutlets, etc., the knife is also necessary; but for the *croquettes*, *rissoles*, *trinbales*, and dishes of that class, the fork alone is needed.

Pears and apples should be peeled with a silver knife, cut into quarters, and then picked up with the fingers. Grapes should be eaten from behind the half-closed hand, the stones and skin falling into the fingers unobserved, and thence to the plate. The pineapple is almost the only fruit which requires both knife and fork.

A knife and fork are both used in eating salad, if it is not cut up before serving. A large lettuce leaf cannot be easily managed without a knife, and, of course, the fork must be used to carry it to the mouth. Thus as bread, butter, and cheese are served with the salad, the salad-knife and fork are really essential.

Salt-cellars are now put at each plate, and it is not improper to take salt with one's knife.

In using a spoon, be very careful not to put it too far into the mouth. For the coffee after dinner, a very small spoon is served, as a large one

would be out of place in the small cups that are used.

For a servant, neatness is indispensable; a slovenly and inattentive servant betrays a slovenly household. The servants often do their employers great injustice. They are slow to respond to the bell, they give uncivil answers, they deny one person and admit another, they fail to deliver notes, they are insolent, they neglect the orders of the mistress when she is out. We cannot expect perfection in our domestic service, but it is possible, by painstaking and patient teaching, to make a respectable and helpful serving class. Servants are very apt to take their tone from their employers—to be civil if they are civil, and insolent if they are insolent. A hostess should never reprove her servants in the presence of her guests; it is cruel both to guest and servant, and always shows the mistress in an unamiable light. Whatever may go wrong, the lady of the house should remain calm.

The one thing which every lady must firmly demand from her servants, is respect. She can at least gain outward respect by insisting upon having it, and by showing her servants that she regards it as even a greater desideratum than the efficient discharge of duties. The mistress must not lose her temper. She must be calm, imperturbable, and dignified always. If she gives an order, she must insist, at whatever personal cost, that it shall be obeyed. Pertinacity and inflexibility on this point are well bestowed.

A servant cannot be too carefully taught her

duty to visitors. She should treat all callers with respect and civility, but at the same time she should be able to discriminate between friend and foe, and not unwarily admit those innumerable cheats, frauds and beggars, who, in a respectable garb, force an entrance to one's house for the purpose of theft, or, perhaps, to sell a cement for broken crockery, or the latest thing in hair-dye.

To assure your servants that you believe them to be honest, is to fix in them habits of honesty. To respect their rights, their hours of recreation, their religion, their feelings, to teach them to read and write and to make their clothes, so that they may be useful to themselves when they leave servitude—all this is the pleasureable duty of a good mistress, and such a course makes good servants.

Familiarity with servants always arouses their contempt; a mistress can be kind without being familiar. She must remember that the servant looks up to her over the great gulf of a different condition of life and habit—over the great gulf of ignorance, and that in the order of nature she should respect not only the person in authority, but the being, as superior to herself. This salutary influence is thrown away if the mistress descends to familiarity and intimacy.

Servants should wear their shoes in the house, and be told to step lightly, not to slam doors, or drop china, or to rattle forks and spoons. If to neatness, good manners and faithfulness be

added a clear head, an active body, and respectful manner, we have that rare article—a perfect servant.

A great drawback to balls in America is the lack of convenience for those who wish to remain seated. In Europe, where the elderly are first considered, seats are placed around the room, somewhat high, for the chaperons, and at their feet sit the debutantes. These red-covered sofas, in two tiers as it were, are brought in by the upholsterer, as we hire chairs for the crowded musicals or readings so common in large cities, and are very convenient. It is strange that all large halls are not furnished with them, as they make every one comfortable at very little expense, and add to the appearance of the room.

It is not wise for young ladies to join in every dance, nor should a young chaperon dance, leaving her *prosegé* sitting.

A lady should not overcrowd her rooms. To put five hundred people in a hot room, with no chairs to rest in, and little air to breathe, is to apply a very cruel test to friendship.

In a majority of luxuriant houses, a tea-room is open from the beginning to the end of a ball, frequently in some room of the second story, where *bouillon*, tea, coffee and a plate of sandwiches, or any such light refreshment, for those who do not wish a heavy supper. A large bowl of iced lemonade is also in this room—a most

grateful refreshment after leaving a hot ball-room. If a smoking-room has not been provided, it is the height of indelicacy for gentlemen to smoke in the dressing-room.

The practice of putting crash over carpets has proved so unhealthy to the dancers, on account of the fine fuzz which rises from it in dancing that it is now almost wholly abandoned; and parquet floors are becoming so common, and the dancing on them is so much more agreeable in every way, that ladies have their heavy parlor carpets taken up before a ball rather than lay crash.

TALKS WITH HOMELY GIRLS
ON
HEALTH AND BEAUTY.

PREFACE.

THERE was a time, and indeed it is not so very far distant, when no higher mission than to be beautiful was allowed women. An enlightened public opinion and the progress of civilization have opened, almost within this present generation, a hundred channels in which the subtle brains, the fine perception, and the delicate hands of women may find worthy work. But with all this advancement of the industrial and social position of the sex, the fact still remains that no work of her hands or brain, no achievement of her industry or skill will give a woman half the consideration or half the power for good or evil, that the one supreme gift of beauty will afford her. That this is so may not be right, indeed it seems not, but as long as humanity is swayed by its passion for beauty, so long will this accidental element of loveliness give to woman her greatest weapon in the struggle for supremacy.

Some of the central figures in the history of the world are women whose beauty changed the course of empires, and whose charm has been the seed from which revolutions and rebellions have sprung.

The importance of the part played by beauty is the excuse for this little volume, in which are given certain general rules for guidance in the care of the health, which is the foundation of all beauty, special articles on the preservation of any particular beauty of feature which may exist, and important hints on the cultivation and development

of beauty which may be marred by improper care or ignorance of the means to bring it out.

There are no women who are irredeemably homely, but there are many whose charm is allowed to vanish through neglect of the complexion, the teeth, the hair, the hands, the feet, the carriage of the body, or some one or more of the many details which make up the personality. It is for these women and girls that this book is designed. There is deplorable ignorance in regard to the merest elements of good health and beauty, and the application of common-sense methods in the place of the dyes and powders of unscrupulous quacks will improve the appearance of nine-tenths of the women of our land.

There is another beauty than that of form or feature, and without which indeed there can be no true beauty—we mean beauty of character and manner; and discussion of this has not been omitted in the following pages, but it is less subject to actual rules, and must be cultivated largely by good breeding, good associations, and an innate sweetness and purity.

The author is convinced that this little book will do good if its information is carefully studied and its guidance trusted. Its advice has the sanction of the best specialists in the several departments, and the recipes and prescriptions which are mentioned are composed of the most harmless ingredients. Indeed, rain-water is mentioned as absolutely the best cosmetic.

If girls may be led to care properly for the beauty which their Creator has granted to them, these pages will not have been written in vain

F. S.

NEW YORK, 1885.

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TALKS WITH HOMELY GIRLS
ON
HEALTH AND BEAUTY.

CHAPTER I.

SOME GENERAL CONSIDERATIONS.

Beauty a Great Power—Former Objections to Discussion of the Subject—Changes of Opinion—Greek Value of Beauty—Taste for Beauty, and How Formed—Passages from the Ancient and Modern Poets—Necessity of a Just Sense of the Beautiful.

BEAUTY, which is one of the great powers of the world, has been so much discussed by the philosophers and poets of all ages, that it has become a difficult subject to write about in these latter days. Yet, before beginning the more practical portion of this little book, we are tempted to say a few words on the subject, as some excuse for calling attention to the matter at all. With certain people, it was at one time considered a sinful vanity to think about personal beauty. The body was to be treated by all wise people with contemptuous indifference.

The subject of good looks was to be eschewed in the presence of children; and the most lovely young girl was never permitted to become aware of her personal perfections (so far as her guardians could prevent it), till she learned them suddenly by her success in society.

This was surely a greater trial to her moral nature than if she had from infancy heard that God had bestowed a great and precious gift on her, which she must learn to use aright, and of which she had no just reason to be proud.

We have changed all this: muscular Christianity restored to the human frame that due regard which *all* men owe to it; and the new and more artistic sense of beauty, developed in these later years, has rendered people more inclined to discuss beauty as an important and valuable gift, which, like all other good gifts of Heaven, requires and deserves our careful attention.

The wise Greeks ever estimated it at its just value. Aristotle has told us that a graceful person is a more powerful recommendation than the best letter that can be written in one's favor. Socrates called it "a short-lived tyranny," thus, at least, acknowledging its power; Theophrastus termed it, "a silent fraud," meaning that it can impose on us without the aid of language; Carneades calls it "royalty without force," *i.e.*, a sway which requires no effort to enforce it.

Knowing and feeling this, they cultivated personal beauty, till they became the first in form as in intellect of the human race—a connection inevitable, by the bye, when the former is really

perfect; for, without the inner soul of beauty, there is no external perfection.

The idea of beauty differed then, however, as it does now, amongst various nations, each selecting that type most characteristic of its nationality. The stately aquiline-featured Roman women were more beautiful in Roman eyes than if they had possessed the delicate brow and straight nose of the Greeks; and the dusky splendor of the Ethiopian queen was, doubtless, thought superior to both by her countrymen. This preference for a familiar cast of features and complexion is, doubtless, a blessing to the nations, but has led to strange notions of beauty—the type degenerating with the intelligence and civilization of the peoples, till we get the flattened head, the enormous under lip and other disfigurements of the savages.

The highest ideal of beauty requires cultivation, and, in Europe, has probably been preserved through the changes of time and fashion, by the poets, even more than by the painters.

Here is a very vivid picture of Greek beauty, translated by Moore:

“ Best of painters, come portray,
The lovely maid that's far away—
Far away, my soul, thou art,
But I've thy beauties all by heart.
Paint her jetty ringlets straying,
Silky twine in tendrils playing;
And if painting hath the skill
To make the spicy balm distil,
Let every little lock exhale
A sigh of perfume on the gale.
Where her tresses' curly flow
Darkles o'er the brow of snow,

Let her forehead beam to light,
Burnished as the ivory bright;
Let her eyebrows sweetly rise
In jetty arches o'er her eyes:
Gently in a crescent gliding—
Just commingling—just dividing.
But hast thou any sparkles warm,
The lightning of her eyes to form?
Let them effuse the azure ray
With which Minerva's glances play.

O'er her nose and cheek be shed
Flushing white and mellow red—
Gradual tints, as when there glow
In snowy milk the bashful rose.

Paint where the ruby cell encloses
Persuasion sleeping upon roses;
 The velvet chin,
Whose dimple shades a love within."

A very perfect picture of external beauty this, yet lacking a something to be supplied by the poets of another and a better civilization.

"The Romans," says Longopierre, "were so convinced of the power of beauty, that they used a word implying strength in the place of the epithet 'beautiful.'" They admired auburn or golden hair, and dyed their dark locks of that color. The taste lingered long in Italy, and in the sixteenth century, golden locks were immortalized by the great Italian painters.

The poets of Christendom have idealized a higher order of beauty—that in which moral and intellectual loveliness inform and exalt mere matter.

Compare Spenser's Una with the Greek beauty and the difference will be at once perceptible:

" From her fair head her fillet she undight,
And laid her stole aside; her *angel's face*,
As the great eye of heaven, shined bright,
And made a sunshine in that shady place—
Did ever mortal eye behold such heavenly grace."

Or read the description of Spenser's bride:

" Her long, loose, yellow locks, like golden wire,
Sprinkled with pearl, and pearling flowers atween,
Do like a golden mantle her attire,
And being crowned with a garland green,
Seem like some maiden queen.
Her *modest eyes*, abashed to behold
So many gazers as on her do stare,
Upon the lowly ground affixed are;
We dare lift up her countenance too bold,
But blush to hear her praises sung so loud.

" Tell me, yet merchants' daughters, did ye see
So fair a creature in your town before?
So sweet, so lovely, and so mild as she,
Adorned with beauty's grace and virtue's store?
Her goodly eyes like sapphires shining bright;
Her forehead ivory white;
Her cheeks like apples which the sun hath rudded,
Her lips like cherries.

" But if ye saw that which no eye can see—
The inward beauty of her lively sprite,
Garnished with heavenly gifts of high degree—
Much more, then, would you wonder at the sight!
There dwells sweet Love and constant Chastity,
Unspotted Faith and comely Womanhood,
Regard of honor and mild modesty;
There Virtue reigns as queen in regal throne,
And giveth laws alone."

Shakespeare's women impress us with their beauty without details. We see Imogen as the "fresh lily" he calls her; Desdemona as "one

entire and perfect chrysolite;" Perdita's loveliness as "the prettiest Lowland lass that treads the greensward" is present to us; and Juliet's beauty, which "teaches the torches to burn bright," steals into our mind with a glow of Southern loveliness. Milton's Eve is a wonderful picture of stately beauty:

"Grace was in all her steps, heaven in her eyes--
In every gesture dignity and love."

Here too is a far loftier ideal than the Greek. Our modern poets, too, have given us charming ideas of beauty. Byron's description of Zuleika is, perhaps, one of the finest, and is well known.

Keats gives us a picture of Diana, not, we think, inferior to the Greek sketch of beauty:

" Speak, stubborn earth, and tell me where, oh, where
Hast thou a symbol of her golden hair?
Not oat-sheaves drooping in the western sun ;
 . Yet she had,
Indeed, locks bright enough to make me mad—
And they were gordianed up and braided,
Leaving, in naked comeliness, unshaded
Her pearl-round ears, white neck and orbid brow;
The which were blended, in I know not how,
With such a paradise of lips and eyes,
Blush-tinted cheeks, half smiles, and faintest sighs,
That when I think thereon, my spirit clings
And plays about its fancy, till the stings
Of human neighborhood envenom all.
 Ah ! see her hovering feet,
More bluely veined, more soft, more whitely sweet,
Than those of sea-born Venus when she rose
From out her cradle shell."

Then we have the charming picture of Nour-

mahal, in Moore, which should never be omitted when we talk of the poet's ideal of beauty:

" There's a beauty forever unchangingly bright,
Like the long sunny lapse of a summer day's light;
Shining on, shining on, by no shadow made tender,
Till love falls asleep in its sameness of splendor.
This was not the beauty—oh ! nothing like this
That to young Nourmahal gave such magic of bliss,
But that loveliness of motion, which plays
Like the light upon autumn's soft shadowy days—
Now here, and now there, giving warmth as it flies
From the lips to the cheek, from the cheek to the eyes."

It is upon these word-pictures that we have formed our ideas of beauty, and gathered fair visions of loveliness, whose presence enlivens and adorns the world of which it is one of the joys and blessings.

The painters and sculptors, too, have helped form our ideal, and their laws of taste are taken into account in the following chapters.

A just sense of the beautiful, a rational love of it, an innocent desire to cultivate and preserve this good gift of God, cannot do otherwise than benefit those whose dowry it is from Heaven; and who have no right to despise or neglect it; or to tamper with and destroy it by absurd artifices, which would meet with the unqualified contempt they deserve, if women had better knowledge on the subject—a knowledge which it is the aim of this little work to give.

CHAPTER II.

GRACE AND BEAUTY OF FORM.

American Beauty—What We Owe to it—Duty of Preserving Good Looks—The Figure—Shoulders—Waist—The Beauty of the Arm—Outline—Too Great Stoutness or Thinness—Grace.

AMERICA is justly styled the land of beauty. No race of men surpass our stalwart sons; no maidens are fairer; in no country is beauty more lasting.

With the unrivaled American complexion, it is rare for a maiden to fail of possessing beauty. But of all women, American women do least to improve or preserve their beauty. They follow fashion, however absurd, in a blind, aimless way, being content to do as every one else does, and having but very hazy notions of what true beauty is. They will pinch in their waists and feet, paint their faces, dye their hair; but as to any real knowledge of how really to improve the precious gift committed to their trust, they are as ignorant as savages.

The perception of beauty we are well aware is not a distinct faculty; it is a matter of opinion and feeling, controlled and directed by national prejudices, early impressions, education, and a cultivated and refined taste.

In actual life, women who possess what is called "charm" have generally been the beauties of their period—not those who are the nearest embodiment of the sculptor's ideal. It is more than probable that Cleopatra's fascination lay rather in her "strong toil of grace" and her "infinite variety" than in her Ethiopian features and dark complexion; and the portraits of Mary of Scotland, Joanna of Naples, and Venetia Digby do not strike us as possessing anything extraordinary in point of features. These people "charmed" the world, and were justly declared to be beautiful.

Nevertheless, there is a certain artistic rule of personal beauty grown out of the taste of poets and painters, which may guide us to that which is as near an approach to beauty as mere form can be; always remembering that the indefinable charm of beauty will not be found in the perfection of form or feature without the informing mind.

But though we may fully acknowledge Plato's doctrine, that in perceiving beauty the mind only contemplates the shadow of its own affections, still a near external approach to those forms which taste has definitely settled as beautiful, is desirable. We believe few of our readers are aware in what a high degree this approach may be facilitated by pains and attention. All the gifts intrusted to us by Nature demand our best care, and to women, especially, beauty is a gift of vast moment, for in it lies much of her power for good or evil.

It is one of her minor morals to look as well

as she can; for beauty enlisted on the side of goodness is one of its most potent arms against evil.

But let us turn to the practical view of the subject, which is the design of our little volume.

We will begin with the figure, which is really of more importance than the face.

"The beauty of the female figure," says Leigh Hunt, "consists in being gently serpentine." Stiffness is utterly ungraceful

The movements of an unconscious child are the perfection of grace; they are easy, unstudied, natural.

The throat should be round, full and pillar-like.

The waist should be *twice* the size of this "tower of ivory," *not*, as fashion has too often made it, nearly the same size.

The shoulders should be sloping and not too broad (very broad shoulders being a masculine beauty); but they had better be too broad than too narrow, as any contraction across the chest gives a mean and pinched look to the person. The figure should be easy; too small a waist is an actual deformity, and we may remind young ladies who labor under the delusion of thinking that a waist of eighteen inches is lovely, that that of the famous statue of the *Venus de Medici*, the acknowledged highest type of female beauty, measures twenty-seven inches.

The hips should be high in a woman, and wide. The feet small, but in due proportion to the height of the figure. A high instep is beautiful, and a hollowing in the sole is considered by the Arabs a mark of high birth.

The arm is seldom sufficiently developed in the modern woman of fashion to reach the standard of classical beauty. She does not use her limbs, and especially her arms, sufficiently to give them the muscular growth of which they are capable; and there is no more expressive illustration of the effects of exercise and the effects of indolence than the contrast between the blanched and tender pipe-stems of Miss Sophonisba in the parlor, and the bulky and glowing arms of Bridget in the kitchen.

The arm should have a round and flowing outline, with no sharpness at the elbows; it should taper gently down to a small wrist; thin arms are ugly, and require graceful movements to make us forget their sharpness. A white arm is beautiful, but a dark-complexioned arm may be more beautiful, if it is better shaped, form being the chief loveliness of the arm,

The movements of the arm give either awkwardness or grace to the person. Keeping the elbows away from the side, in a sharp angle, is very ungraceful; and the habit (unknown to our grandmothers), of crossing the arms on the chest when sitting, à la Napoleon's pictures, or putting the hands in the jacket pockets, alike detract from feminine attraction.

People who sit much, and are in the habit of bending over in sedentary employments, lose the elastic grace peculiar to those who walk or ride regularly.

Too great stoutness or thinness is to be avoided; the former by vigorous exercise and a careful diet; eschewing great quantities of the

flesh-forming or fat-creating foods. Animal food is less fattening than bread, vegetables and puddings; beer and ale are to be avoided by too fat people and claret substituted in their place.

But starving the figure is a folly, which brings its punishment in a leaden complexion and dull eyes. Plumpness, be it remembered, is beautiful; great thinness, or as it is called *scragginess*, is ugly; and one thing is certain, the compression of the figure, even if too much inclined to *embonpoint*, is a mistake. A pinched-in waist will only give a too great exuberance of flesh above and below it, and thus reveal itself as false.

Corsets have been the bane of American figures. The models for sculptors and painters in Italy are *never* allowed to wear corsets, for fear of spoiling the figure. This fact speaks volumes in explanation of the defects of American shapes. Happily, fashion has introduced the short French corset, and our women have escaped, if they please, from the iron cages in which their grandmothers lived—the high, long, stiff “stays,” which made *them* stiff, straight and unshapely, and precluded every shadow of grace.

If the future generation were never to wear corsets at all, we might hope for a general improvement in the race, but this, at present, seems a consummation only to be hoped for.

But hope it we shall; for much has been done in the way of enlightening our women on this matter—and *scragginess* is no longer esteemed lovely. Sylphs have given way to “fine animals,” and the exchange is for the better as far as both health and beauty go.

For the too thin ladies we would recommend a generous diet and ale, which fattens best, we believe; also suet puddings and butter in abundance; and the cultivation of cheerfulness and good nature.

Their defects are of an easier nature to redeem by art than those of too ponderous women, and a supple grace will atone for even meagerness.

We are not, remember, disparaging a slight, rounded figure, or advocating an Eastern standard of beauty by weight, but speaking of figures in which thinness has degenerated into gauntness.

We have spoken much of grace—what is it. Such an indescribable thing that we know not well how to write on it with any chance of giving a good idea of it to the naturally ungraceful. Negatives may, however, help us? It is not graceful to walk with the defiant stamp peculiar to the “fast” girl.

Nor is it graceful to square the elbows as in driving a pair of horses, or to move with sharp jerky movements. To be graceful a woman should not be habitually hurried and in a fuss; she should take time to move, and care (at first), in making all movements quietly. By degrees, it will become habitual to be graceful.

There can be no beauty in anything, and especially in woman, which is not regulated by the laws of Nature. Accordingly, in studying and appreciating the grace and proportion of the female figure, we shall never lose sight of this truth. Our purpose is to show how woman can

secure for herself that beauty of form which Nature intends her to possess. We shall accordingly do our utmost to establish her in the possession of this her inalienable right, but not say a word in favor of any claims she may make to the artificial attractions of fashion.

That physical grace which La Fontaine declared to be more beautiful than beauty, depends chiefly upon the configuration and movements of the body. A harmony in the proportions of all the parts, a suppleness in movement, and what the French call *abandon* in repose, are essential to beauty of form.

The beauty of woman depends greatly, after all, upon her bearing and address. The most perfect face and form, if deficient in expression and grace, will fail to attract, while irregular features and a disproportioned body are not seldom endowed with the most winning power.



CHAPTER III.

BATHING.

Nature of the Skin Explained—How to Preserve it—Washing—Bathing—Soft Water—Effects of Hard Water and Soap—Hot Water—Cold Water.

BEFORE we speak of bathing it will be well to explain to our readers the nature and properties of the skin.

This is what a physician tells us about it.

Physiologically considered, it would seem almost impossible to over-estimate the importance of its functions. Consider for a moment the complex apparatus by which these functions are carried on, and the enormous amount of work accomplished through it. If the reader will examine her hand with a simple jeweler's lens, or with any of the cheap pocket microscopes, she will notice that there are delicate grooves crossing the furrows, and that a small orifice exists in the center of each of them. Some of these orifices occupy nearly the whole of the groove, and are the openings of the perspiratory ducts, from which may be seen to issue, when the hand is warm, minute shining dots of perspiratory matter. But perspiration is not held in the body as water is held in a sponge,

which can be squeezed out by pressure, or by throwing it about; neither does it exist ready formed within us, as are the juices in apples and oranges. Upon the under surface of the true skin there are a multitude of little cavities, and in them are minute *glands*, which resemble raveled tubes, formed of basement membrane and epithelial scales, with true secreting surfaces. It is the work of these little organs to receive the impure blood which is constantly brought to them through a network of arteries, and to *purify* it, and to thrust out of the system the waste or offensive matter which is separated from it. These impurities come along in the blood, and are cast out through the perspiratory ducts while dissolved in that medium. After the blood is thus cleansed, another set of vessels are ready at hand to carry it back into the interior of the body, to become again and again loaded with impurities, which the little glands are tireless in extracting and removing. What organs in the human body subserve higher or more vital purposes than these? Does the liver or the stomach, or do the kidneys or the lungs stand in more intimate relation with life than these little glands? We think not. Their size varies in different parts of the body. In the palm of the hand they are from 1-1,000th to 1-2,000th of an inch in diameter, while under the arm they are 1-60th of an inch. The length of the tube, which constitutes both gland and duct, is about a quarter of an inch, and the diameter is about 1-1,700th of an inch. It is a curious fact that the ducts, while traversing the true

skin, are perfectly straight; but as soon as they enter the tough scarf-skin they become spiral and resemble a corkscrew, so that the perspiration is propelled around the tube several times before it is ejected.

Now we are talking about *small things*; but so long as we confine our descriptions to a single duct, we utterly fail to realize their minuteness.

Let us look at them collectively. On every square inch of the palm of your hand, there are at least 3,500 of these *perspiratory ducts*. Each one of them being one-quarter of an inch long, we readily see that every square inch of skin surface on this part of the body has seventy-three feet of *tubing*, through which moisture and effete matter are constantly passing night and day. The ducts, however, are shorter elsewhere; and it will be fair to estimate sixty feet as the average length of the ducts for each square inch of the body. This estimate (reckoning 2,500 square inches of surface for a person of ordinary size), gives for these ducts an aggregate length of twenty-eight miles.

The amount of liquid matter which passes through these microscopical tubes in twenty-four hours, in an adult person in sound health, is about sixteen fluid ounces, or one pint. One ounce of the sixteen is *solid* matter, made up of organic and inorganic substances, which, if allowed to remain in the system for a *brief space* of time, would cause death. The rest is water. Besides the water and solid matter, a large amount of carbonic acid, a gaseous body, passes through the tubes; so we cannot fail to under-

stand that they are *active workers*, and also we cannot fail to see the importance of keeping them in perfect *working* order, removing obstructions by frequent application of water, or by some other means.

Suppose we obstruct the functions of the skin perfectly, by varnishing a person completely with a compound impervious to moisture. How long will she live? Not over six hours.—The experiment was once tried on a child at Florence. Pope Leo X., on the occasion of his ascension to the Papal Chair, wished to have a living figure to represent the Golden Age, and so he had a poor child gilded all over with varnish and gold-leaf. The child died in a few hours.

If the fur of a rabbit, or the skin of a pig, be covered with a solution of India-rubber in naphtha, the animal ceases to breathe in a couple of hours. These ideas are presented in order that we may gain some idea of the importance of the functions of the skin.

From this our readers may judge of the dangerous consequences to the health of painting white and red—using *assistance*, as the ladies' maids say. Happily, only a portion of the skin suffers from this pernicious folly; but even in that degree great harm is done, and the skin itself soon shrivels and turns yellow, compelling a persistence in the same habits long after they are desired by their victims.

Now about cleanliness. The skin should be washed all over daily, in a bath if possible.

There is a little confusion existing in some minds as to the relative meaning of the two

terms bathing and washing. It is highly necessary to have clear notions of the distinction between the two operations, and of the effects of each. Thus, those who have not the means of bathing, or who are deterred from using it on account of health, should be enabled to estimate the value of what they can use in the way of washing, and of what they lose in the way of bathing. Bathing and simple washing of the skin have but little necessary connection. If the latter is properly performed, the former is reduced to a mere luxury.

As to washing, the great majority of people *do not know how to wash themselves properly*; that is, with the utmost efficiency, and with the greatest economy of time, labor and material. It may be said that water is cheap enough, and so is soap; but labor and time are not always so, and this it is which leads many to neglect the proper care of their persons.

The typical washing, then, for all, except the invalid or very aged, I take to be the following, which is based upon three designs: The first is to remove dirt and open the pores; the second is to refresh the system generally, and the third is to soothe the nerves of the skin and prevent cutaneous eruptions.

To effect all these objects, soft water, mild soap, two towels, a soft and a rough one, and ten minutes of time are the only requisites. The moment of rising from bed is the proper time for washing; no other time answers so effectually as this. The body is warm, and therefore can withstand *moderately cold* or cool water bet-

ter than at any other time. It is relaxed, and requires gentle bracing, and the nerves, deadened by the night's repose, require a gentle stimulus.

The proper mode of performing the morning ablution, is the following: Immediately on rising, being prepared with a large basin of water (where obtainable, a sitz or a sponging bath will be preferable, but by no means essential) all covering is to be completely removed from the body, so that the cool air may prepare the skin for the subsequent stages of the process. Taking now a large sponge, or a piece of soft flannel, well soaked in water, rapidly rub over every part of the skin. Soap used once a week will be sufficient; the more frequent use is hurtful rather than beneficial to many tender skins, from its irritating qualities.

Washing, which need not occupy more than three or four minutes, is to be succeeded by gently drying the skin with a soft towel, and when quite dry, a rough Turkish towel, or in some cases, the flesh-brush, is to be passed rapidly over the body for four or five minutes more, by which time the skin will assume a red tint, and glow with warmth.

The roughness of the towel must be accommodated to the condition of the skin. For people of irritable skin, nothing harder than a common towel is needful. For persons who are easily chilled, or with cold extremities, the flesh-brush will be most useful. Anyhow, a gentle warmth must be produced, otherwise the person will feel chilly and languid for some time after.

By steadily practicing washing of the whole surface as above described, bathing, which to many is not easily obtainable, may in most cases be dispensed with, or used only as an occasional luxury. Without practicing it, no person can enjoy the highest state of comfort of bodily feeling and of vigorous health, of which she is capable. The skin becomes elastic and soft as velvet, and it loses the tendency to shrivel and contract on the application of temporary cold. No woman who values a delicately-smooth and clear skin, according to the shade of her complexion, should neglect this daily ablution of the whole surface. The muddy-brown look which the neglected skin assumes cannot be removed by washing the *face and neck* alone. Not only is the color and clearness of the skin improved by daily washing, but the odor which from an impure skin is often so disagreeable, either vanishes altogether, or is replaced by that indefinable but most recognizable aura which we commonly designate as "sweet-smelling breath."

But why dwell so long upon so obvious a duty as washing, and one so well understood? Because it is *not* practiced.

I shall have less to say upon bathing, after what I have thought if necessary to say with regard to washing, because it is reduced, by the steady performance of the latter, to a luxury, or, at most, as a means of acquiring vigor after disease or ill health.

The objects contemplated by the bath are often two-fold, viz.: Cleansing the skin from impurities,

and enjoying the luxury or excitement of immersion of some duration in water. With the first we have already dealt in speaking of washing. For the second of these purposes, water at every temperature between thirty-three and one hundred degrees may be made use of, but not by all persons, or without proper reasons for its selection. From five to ten minutes is long enough to remain in the bath, and then the friction should commence immediately. When the skin has been made warm, not before, dressing may be proceeded with.

After severe exercise in the heat or in the rain, when the body feels chilly, a tepid bath is extremely refreshing, and in some cases the only safe bath.

After great fatigue, injury, sprain or over-tension of the muscles, the tepid bath may be converted into a warm one. Also after exposure to the drying effects of travel, particularly in an east wind, warm bathing will act as the best restorative. The first access of a cold may also often be successfully treated by a prolonged warm bath. Persons whose skins are naturally harsh and dry, or which have become so by long confinement in inactivity by illness, are also greatly benefited by a series of warm baths.

When taken to refresh the tired body, or to soothe the irritability of the nervous system, the bath should be taken some little while before the time to sleep. It should precede, not follow, a meal, if taken early in the day, and the surface must be carefully protected from cold, as no active exercise should follow.

The water used for the skin should be rain water; but if city rain water, it must be filtered.

Hard water is most objectionable. The process of washing with it has been thus described by a learned professor:

First, the skin is wetted with the water; then soap is applied; the latter soon decomposes all the hardening salts contained in the small quantity of water with which the skin is wetted, and there is then formed a strong solution of soap, which penetrates into the pores of the skin. This is the process which goes on while a lather is produced in washing, but now the lather requires to be removed from the skin. How can this be done? Obviously only in one of two ways, viz.: by wiping it off with a towel, or by rinsing it away with water. In the former case, the pores of the skin are filled with soap solution; in the latter, they become plugged up with the greasy, curdy matter, which results from the action of the hard water upon the soap solution, occupying the pores of the skin. As the latter process of removing the lather is the one universally adopted, the operation of washing with soap and hard water is perfectly analogous to that used by the dyer or calico-printer, when he wishes to fix a pigment in the pores of any tissue.

He first introduces into the tubes of the fiber of calico, for instance, a liquid containing one of the ingredients necessary for the formation of the insoluble pigment; this is then followed by another liquid current, containing the remaining necessary ingredients; the insoluble pigment

is then produced within the very tubes of the cotton fiber, and is thus imprisoned in such a manner as to defy removal by subsequent washing. The process of washing, therefore, in hard water, is essentially one of dyeing the skin with the white, insoluble greasy and curdy salts of the fatty acids contained in soap. The pores of the skin are thus blocked up, and it is only because the insoluble pigment produced is white, that such a repulsive operation is tolerated. To those, however, who have been accustomed to wash in soft water, the abnormal condition of the skin thus induced is, for a long time, extremely unpleasant.

When rain water cannot be procured, the soap should be washed off with *very warm* water, which cleans the skin best.

Florence Nightingale has admirably explained the effects of hot water on the skin.

"Compare," she says, "the dirtiness of the water in which you have washed when it is cold, without soap; cold, with soap; hot, with soap. You will find the first has hardly removed any dirt at all; the second, a little more; the third, a great deal more. But hold your hand over a cup of hot water for a minute or two, and then, by merely rubbing with your finger, you will bring off flakes of dirt, or dirty skin. After a vapor bath you may peel your whole self clean in this way. What I mean is, that by simply washing or sponging with water you do not really clean your skin. Take a rough towel, dip one corner in very hot water—if a little spirit be added to it, it will be more effectual—and

then rub as if you were rubbing the towel into your skin with your fingers. The black flakes which will come off will convince you that you were not clean before, however much soap and water you have used. These flakes are what require removing; and you can really keep yourself cleaner with a tumbler of hot water, and a rough towel and rubbing, than with a whole apparatus of bath, and soap, and sponge, without rubbing. It is quite nonsense to say that anybody need be dirty. Washing, however, with a large quantity of water, has quite other effects than those of mere cleanliness. The skin absorbs the water, and becomes softer and more perspirable. To wash with soap and soft water is, therefore, desirable, from other points of view than that of cleanliness."

A hot bath occasionally is very desirable, but when it cannot be had, washing in the manner we have described may take its place.

The cold bath, when people can bear it, is health-giving and invigorating, but *not* cleansing. Sea-water baths are still less useful in the way of cleansing.

Doctors are very much to be blamed for allowing themselves to be prejudiced against the Turkish bath. The usual objection given by medical men is that it is debilitating, and only to be borne by the robust. The reverse is really the case; it is stimulating and strengthening, it is a preventive as well as a curative in disease.

The effect of the Turkish bath on the skin is to cause an active condition of its functions of elimination by removing the fat from the pores,

and giving a general stimulus to the vital power of the skin. Again, it keeps the body in a state of perfect cleanliness, which is so essential to robust health.

There are, however, certain precautions to be observed in the use of the bath. Persons who are apoplectic, or suffering from fatty degeneration of heart, should not venture to disturb the circulation by the excitement of baths. The first effect of Turkish baths is to stimulate the circulation, the second to cause active congestion of the skin, the third to produce profuse perspiration, the fourth to keep down the temperature of the body by rapid evaporation.

Persons with weak circulation, who cannot take an ordinary morning bath, often derive great benefit from the Turkish bath. It opens the pores and improves the circulation of the skin, so that the shock of cold water can afterward be borne. The same persons can generally bear a cold bath if they get for a few minutes into a warm bath first, and then immediately plunge into cold water. By these means an active reaction is brought about. Warm baths, unless followed by one of cold water, should never be taken in the morning, but warm baths at night are often desirable. They should be taken just before going to bed, when they have the effect of relaxing the muscular system and of promoting sleep by soothing the activity of the brain by the withdrawal of blood from it. Warm baths are not weakening at night, as the depression of vital energy, which may occur, is recovered during sleep.

In river and sea bathing, people should be careful not to remain in the water too long, nor should they exert themselves sufficiently to cause exhaustion, as the power of reaction is thereby much impaired.



CHAPTER IV.

EXERCISE.

Nature and Object—Exercise of Young Girls—Necessity of Exercise of Both Sides of the Body Alike—Exercise Proportioned to the Vital Powers—Simple Home Exercises.

THE necessity of exercise arises from the fact that the delicate machinery of the human frame requires a stimulus *external to the body itself* to keep it in healthy action; just as the finest and most self-acting machines which man's ingenuity can invent, require to be kept in motion to prevent rust and injury. While it is true that inaction corrodes and rusts the wheels of the lifeless machine, and corrupts and devitalizes the far more delicate organs of the human body; it is also true that while overdriving may discompose or fracture the machine, in most cases repair is possible, and a useful, though imperfect machine remains. But if the human mechanism be stretched too far, if the forces of the body and mind be prematurely exhausted by overexertion, nothing remains but a wreck, a living death of the one, and a total overthrow and annihilation of the other.

The statement may appear paradoxical, but I believe it cannot be contradicted, that there is greater necessity for exercise with those who reside in towns, or dwelling where the air is impure, than with persons living in country places with the surrounding air as pure as it is possible to be; and the reason is this—that more oxygen is required to counteract the injurious influence of the impurities taken into the lungs along with the bad air of towns, or other close and ill-ventilated places of abode. This is why town-bred children should live as much as possible in the open air, and use a great deal of active exercise to increase their respiration.

All persons who have read of different nations must have reflected upon the difference between the habits of the inhabitants of Northern countries and those of more Southern people in respect of the supine position. In Italy, Spain, and throughout the East, women of the better classes pass most of their time in recumbence; while those of the Northern nations seldom, unless it be in illness, indulge, except for very short periods at a time, in a lounge on the sofa or the ottoman. And what is the result of this difference in habit? No finer figures, no more elastic and graceful forms, are to be met with in the world than in the countries where this practice of recumbency prevails.

All travelers agree upon the rarity of deformity among the women of Southern nations, and yet the women of the poorer classes there are subjected to severe labor, frequently carrying very heavy burdens on their heads. Such is not

the case in Northern countries. Female deformity is there frequently met with, and inability to carry themselves erect for any length of time, without pain or fatigue, is a no uncommon result of overstrained action of the spinal muscles in early youth.

As soon as the upright position becomes irksome or fatiguing, it should be intermittent, and weakly girls should be allowed to read or learn lessons while reclining upon the back or side upon a sofa or easy-backed chair, not on the time-honored backboard.

Not less than three hours of every day ought to be passed on the lounge by delicate girls, and, in extreme cases, the upright position should not be maintained beyond an hour at one time. This alternation of the erect and the supine posture should be further varied by such games as, while they do not fatigue, change the action of the muscles of the arms, trunk, and spine; and of these, for young girls, running, skipping and dancing are the best.

The piano, that family vampire, has sapped the vitality of thousands of young girls, by keeping them from the healthful recreation and exercise which they so much need. Walking, running, horseback riding, tricycling, lawn-tennis, swimming, rowing, bowling, and general gymnastics are exercises best adapted to girls, and for that matter to any persons who wish a healthful and well-balanced rather than an abnormal physical development.

Another point which should not be lost sight of in the education of youth of either sex, is the

equal exercise of both sides of the body. Much good, and no harm, arises from being ambidexter, or right-handed, on both sides. Without doing away with the exclusive use of the right hand for the finer operations of writing, drawing, sewing, etc., in all movements of a coarser nature, requiring strength rather than dexterity, the two arms and hands should be exercised indifferently; so as to balance the power of the muscles on either side.

This is why left-handed persons are often stronger, and, to use a verbal contradiction, more *adroit* in many ways than those who use only the right arm on all occasions.

There is no greater fallacy current than the belief that the amount of exercise which should be beneficial is only bounded by the capacity of the person to take. Whether it be taken with a view to strengthen the muscles, or to invigorate the nervous system, exercise should always be gradual in its increase, and accommodated to the actual state of the vital powers of the individual. We are not to consider that, because we were once capable of walking so many miles without fatigue, or of performing some gymnastic feat, we are to try to keep up this power indefinitely, when the body has become less robust.

All that can safely be borne is regular and easy exercise of the body, *continued over a long period*, so as to give tone to the vital functions without producing the exhaustion which inevitably follows upon any excessive demand upon their powers.

A physician says: "I am inclined to regard properly conducted gymnastic exercises as decidedly beneficial to girls." There has been in some instances, less headache, in others, marked improvement where various disturbances to health had existed. I look for benefit to all who practice regularly and faithfully. Gymnastics strengthen more sets of muscles than walking or rowing.

But regulated gymnastic exercise is only one means of physical culture; modes of dress, out-of-door exercises, bathing and sleeping, are all of equal importance.

From the neglect of various precautions in childhood, which seem trifling, but are very important, there are few, if any, perfect forms. The shoulders are either too round, or one is higher than the other; the neck is sunk too deep into the body or twisted; the figure is too thick, too thin, or all of a piece, as it were; and the limbs are more or less distorted. When the shoulders of a young girl show a tendency to become too round, she must be made to throw her elbows well in the rear and her chest forward, and to sleep on her back. An hour's exercise every day, under the eye of a judicious teacher of calisthenics, is an excellent preventive of deformities.

The neck should be carried straight, but without stiffness; in such a way, in fact, that the fleshy part below the jaw may form, as it were, a double chin.

The figure of the young is occasionally excessively stiff. It may be thoroughly well

formed, and yet so constrained in its movements as to appear to be, as the French say, *tout d' une pièce*—all in one piece. The body seems to be impaled with a stake. The best means of remedying this is by encouraging the child to play at all such games as will oblige her to run, to jump, and otherwise develop the extensibility and flexibility of her limbs. The carriage of her arms, the hands, the legs, and the feet, have much to do with the ease or stiffness of the whole person. The very young, when thus prematurely stiffened, should be allowed to tumble and toss about at will until they have rubbed out all superfluity of starch.

Before leaving this subject, we should urge on our readers the benefit to be derived (both to health and form, from simple arm exercises.

If, every night before they slept, they went through two, which we will indicate, contracted chests and high shoulders might be avoided.

Exercise 1. Stand with the heels together, and the feet turned out slightly. The knees should be tightened so as to be effaced, and the weight of the body should be thrown on the front part of the foot, not on the heels. Then raise the hands, side by side, finger-tips upward, to the middle of the chest. Pull them with a jerk back to the shoulders, and then let the arms fall straight down.

Exercise 2. Stand in the same position. Put the tips of the fingers to the shoulders, the elbows against the sides. Drop the arms strongly, having the palms of the hands turned outward.

This exercise pulls down the shoulders, as the other expands the chest. These simple gymnastics will be found quite sufficient for young ladies content to be only graceful.

Perhaps the best simple home exercises that have ever been devised are those described by Dr. Blackie, in his excellent book on Exercise. The following extract is taken from his volume:

"On more than one occasion exercise has been named as among the natural methods of preserving and heightening beauty. To draw out greater muscular exertion, in partial exercise, various contrivances, more or less complicated, have been devised. We deem these unnecessary and would discard all such, save the old-fashioned dumb-bells. At the beginning the bells should not be very heavy. They can, with a little ingenuity, be made instrumental in exercising, in turn, each muscle of the arm and chest, and the management of them should be so varied as to do this. As the bells feel lighter, they should be replaced by others, which will tax the muscles more.

"Notice now what these dumb-bells can do for the shoulders and upper back.

"Stand erect, with the chin up and the chest high, and have the bells in the hands hanging easily at the sides. Now carry them slowly backward and upward, keeping the arms straight at the elbows, and parallel, until the hands are about as high as they can well go. Hold them there a moment, then drop them slowly to the sides. Do it again, and keep on until you begin to feel like stopping. Laying one dumb-bell

down, now repeat the above exercise with the remaining one, say in the right hand, this time placing the left hand on the back, just under the right arm. A little of this work daily, begun with the lighter bells, and increased gradually by taking larger ones, and if the person is steady and persevering at it, decided increase in the size, strength, and shapeliness of the upper back will follow.

"What has been thus done with the dumb-bells could have been done nearly or quite as well with any other small, compact body of the same weight, which could be easily grasped by the hands, such as a pair of *flat irons*, *cobble stones*, or even *chairs*, whichever were convenient. Where there's a will there's a way; and if one really means to get these or any other muscles, strong and handsome, the way is really surprisingly simple and easy.

"Another good exercise is to raise the hands directly over the head, and as high as possible, until the thumbs touch, the palms of the hands facing to the front, and the elbows being kept straight. Now, without bending the elbows, bring the hands downward, in front, toward the feet, as far as can comfortably be done, generally, at first, about as low as the knee, taking care to keep the knees themselves absolutely straight; indeed, if possible, bowed even back. Now return the hands high over the head, and then repeat, say six times. This number, twice a day, for the first week, will prove enough; and it may be increased to twelve the second week, and maintained at that number thereafter, care

being taken to assure two things: one, that the knees are never bent; the other that, after the first week, the hands are gradually brought lower down, until they touch the toes.

"Some persons familiar with this exercise, can, with the knees perfectly firm and straight, lay the whole flat of the hands on the floor in front of their feet. But after the first week, reaching the floor with the finger-tips is enough for the end sought, which is, to make the person stand straight on her feet, and to remove all tendency toward holding the knees slightly bent, and so causing that weak, shaky appearance to the figure, so very common among persons of all ages, to give way to a proper and graceful position.

"If any one wishes to get decided aid in learning to dance long and easily, she will find the following exercise a great help. If they even practice it half an hour a day, they will be none the worse for it. Stand with arms either hanging easily at the sides, or else held akimbo; the head and neck always erect, with the heels about four inches apart, and the toes turned outward. Raise the heels slowly off the floor, the soles and toes remaining firm on the floor, sustaining the entire weight. When the heels are as high as possible, hold them there a moment, then lower slowly until the whole foot is on the floor again; then rise as before, and so repeat twelve times, twice a day, the first week, and then twenty-five for the following week, continuing this after the first five weeks. This practice will be found to tell directly on the

effectiveness of the feet, and on the grace and springiness of the step itself.

" Still another exercise. Clasp the hands together over the head. Now turn them over until the palms are upward, or turned toward the ceiling, and straighten the elbows until the hands are as high over the head as you can reach. While holding them in this position, be careful that they are not allowed to drop at all. This will be found to correct incipient chest weakness, half-breathing, and any tendency toward indigestion.

" Following up this method, now let the person stand about two feet from the wall. Place the hands against the wall, just at a level with and opposite the shoulders. Now, keeping the heels all the time on the floor, let the body settle gradually forward until the chest touches the wall, keeping the elbows pretty near to the sides, the knees never bending a particle, and the face held upturned, the eyes looking at the ceiling directly overhead. Now push sharply off from the wall until the elbows are again straight, and the body back at vertical. Then repeat this, and continue six times for each half of the day for the first week. Keep on until you reach fifteen by the third week, and twenty-five by the second month. For expanding and deepening the chest, helping to poise the head and neck so that they will remain exactly where they belong—in an erect position—and for giving the main part of the upper back arm quite a difficult piece of work to do, this will prove a capital exercise."

Here, then, are two or three exercises, not only safe and simple, but inexpensive. If they are followed up faithfully and steadily they will go far toward giving an erect and healthy carriage.

Those proficient at these few exercises need but regular and sensible habits of eating, sleeping, dressing and bathing, to make them at once well and strong. The above work, followed up assiduously, ought to bring in its train health, symmetry, a good carriage, buoyant spirits, and a fair share of nerve and agility.

If walking and horseback parties, instead of being, as now, well-nigh unheard-of among our girls, were every-day affairs, and there was not a point of interest within ten miles which every girl, and woman too, did not know well, it would prove a benefit to them which would be almost incalculable.

If, besides these things, she will determine that as much as possible of the time each day in which she is sitting down, she will sit with head and neck up, trunk erect, and shoulders low, and that whenever she stands or walks she will at all times be upright, she will shortly find that she is getting to be far straighter than she was, and if she has a larger and finer chest than formerly it will be nothing strange, for she has simply been using one of the means to get it.

CHAPTER V.

THE HEAD AND THE HAIR.

Shape of the Head—Breadth—Depth—Gray Hair—Dyeing, and its Effects—Strengthening the Hair—Modes of Dressing it.

THE shape of the head is beautiful in proportion as it inclines from round into oval. Its size should be an eighth part of the height of the whole figure. The larger the facial angle the more intellectual the head is supposed to be.

The facial angle is an angle which results from union of two lines, one of which touches the forehead, the other of which drawn from the orifice of the ear, meets the former line at the extremity of the front teeth. In the Greek statues it is an angle of ninety degrees.

The chief breadth of the head should be at the temples, and over the ears. It should be gracefully poised on the body.

A statement that beauty draws us with a single hair, is scarcely a poetical exaggeration; and the fashion of dressing and adorning the hair has always been important—even in King Solomon's days, whose boy pages, we are told by

Josephus, wore gold-dust powdered on their jetty locks.

Hair should be abundant, soft, long and fine. Of late years the favorite hue of the ancients and of the poets of the fifteenth century, golden or auburn, has resumed its former sway (with the revival of that sense of color so long dormant among us); and every shade of red has flaunted itself before us, till the dark-haired beauties have been tempted to imitate it by dyes, to the great detriment of their appearance, as the harmony between the color of the down on the cheek and the hair is thus destroyed, and also the gloss and life of the hair.

Black and rich brown hair—the one with the purple light of a raven's wing on it, the other burnished as with gold—will always hold their own against light or red hair, and are beautiful whatever may be the fashion. They are remarkable also for possessing a faint perfume occasionally, as if scented, and are always in this way pleasanter than fair hair.

We may be sure, whatever color the hair may be, that is the one precisely best suited to the complexion and eyes with which we find it.

Nature is a cunning painter, and well understands the harmony of coloring. When we dye, we disfigure both our hair and our complexion.

Dyeing the hair, by the by, has been practiced in nearly all ages. In the sixteenth century the Venetian ladies had a singular fashion of dyeing it in locks of various colors, all worn at the same time, and which, floating over their shoulders from their crownless hats, must have

had a very strange appearance. It was at this time that their *chopines*, the precursors of our ladies' high-heeled boots, rendered them unable to walk without assistance. A Venetian beauty, wearing the rim only of a broad hat, her hair of many hues streaming from the place where "the crown ought to be," and only able to walk on her stilt-like *chopines* by leaning on two attendants, must have been a very picture of the utter foolishness to which fashion may descend.

The hair dyed in this Joseph's-coat-of-many-colors style must have had an unpleasant effect on the complexion; for, as we have said, there is on the skin a soft down occasionally visible on lovely brunette skins, which would be a horrid contrast to the hair of many colors.

This down changes with the hair, and becomes whiter as the hair silvers. It is this which gives such a hard, even fierce look to the countenance when false black hair or dyed black hair is substituted for gray.

When dye is used (but it is *always* a mistake and often a dangerous one) it should be light in color, to prevent this harsh contrast with the skin. But there is not such a thing as an innoxious dye for the hair, if we except the two vegetable ones—walnut-juice, and mullein and genista. The former dyes the hair, but also blackens and stains the skin, which shows the stain at the partings. Mullein and genista are the best. The recipe is half an ounce of the flowers of mullein and half an ounce of genista, stewed in water till the liquor is quite black. To be applied daily with a sponge, when the re-

sult will be achieved. For premature gray hair, this vegetable dye has been found useful.

Gray hair, the glory of old age, is apt in the present day to arrive before befitting years, and then an innocuous dye is not so objectionable.

We would warn our readers against pulling out gray hairs. It is quite possible that improved health may restore their color—we have seen an instance of this in our own family ; and if not, the soft gray hair which has never been uprooted (or broken off under the delusion of uprooting it) will always lie hidden among the hair ; while the gray hairs which grow again after being pulled out, are stiff, short, and have a habit of standing erect. Never pull out a gray hair..

But prevention is better than cure. How are women to preserve the color and abundance of their tresses ? We believe that the best and most important rule for so doing is to keep the head cool and clean. But the former is nearly an impossibility in these days of frizettes and false hair. One thing, however, is certain. If our ladies would preserve their own abundant tresses for another (and probably widely different) fashion, they must get the head cool during the night and before dressing the hair the next morning. To effect this, the hair must be taken down and well brushed at night with a soft brush, parting it about, to cool and clean it ; and then it should be plaited and suffered to hang about the shoulders all night. In the morning the roots should be well washed with rose-water, or *cold soft (or rain)* water, if possible

—the latter is best. Then it must be dried before it is dressed, by rubbing gently and shaking out, or brushing with a soft brush.

This treatment will remove scurf, which is, we believe, one of the causes of premature gray hair, and which undoubtedly weakens the roots of the hair, and prevents it from growing, besides being horribly unsightly. When, after washing carefully, the scurf is found nearly as bad as ever, a lotion must be used, of one ounce of glycerine in eight ounces of rose-water; this will render the skin soft and clean, and improve the hair. Even in cases of skin disease in the head, this lotion will be found efficacious.

Brushing should be performed carefully. When it is possible, the hair should be brushed by another person, but as all our readers cannot have maids, we advise them to divide the hair at the back of the head and brush it from each side gently. If entangled, it should be freed from knots by beginning a little way up from the ends of the hair and gradually brushing from above, care being taken not to break the hair, which should be brushed for twenty minutes, night and morning.

A coarse comb should be used constantly, but a fine one seldom, and the hairs separated over and over again, so that they may be thoroughly exposed to the air. The brush should have bristles long and stiff enough to cleanse thoroughly the scalp and stimulate the bulbs at the root of each hair.

Too much interference, on the other hand, does more harm than even total neglect. There

are some women, and particularly those endowed with the most beautiful hair, who carry its care to an excess. They are in the habit of squeezing, twisting, and otherwise tormenting it to such an extent that the skin of the scalp is torn, the hairs broken, and even the bulbs, upon which their growth depends, are permanently injured. The fine comb is generally too much used, particularly when the hair is parted. Here, in consequence, and at the back of the neck, where the hair is tightly drawn up, the first bald spots show themselves.

The styles of modern hair-dress are generally faulty, as are all those which do not leave the hair to flow almost in its natural freedom, but require a great deal of tight squeezing and twisting and curling. The heat of the tongs is sure to dry the hairs, to render them brittle, to burn the skin, and to prevent the natural functions of the scalp. That style of hair-dress is best which admits of the hair being gently raised, requires the least possible squeezing, and which consists in smoothing carefully and arranging it in wide, loose bands, so that it can be easily and always ventilated. If fashion is so exacting as to insist upon obedience, and the hair is accordingly knotted tightly, care must be taken to give it repose by undoing and letting it flow for some time each morning and night.

Wetting the hair is emphatically condemned by Dr. Cazenave, an authority. Other good authorities approve of it, with the condition only of its being followed by a thorough drying.

The former says it is a bad habit for one to moisten *incessantly* (and this no one can doubt) her hair, in order to give it a momentary smoothness and darkness of color. The doctor, moreover, adds that the cold bath, and especially sea-bathing, is "an enemy of the hair."

The abundant false hair used in the present day, and which may be tolerated because it is openly worn, and makes no attempt at deception—"what she spends or has spent on her hair" being frankly discussed by our maidens among themselves—requires great care and attention on the part of the owner to keep clean and fresh.

Large strands of hair which can be cleaned and dressed often, are greatly to be preferred to the chignons made up in rolls, etc., originally sold. The niceness and cleanliness of these coils are absolutely essential to their adding beauty to the wearer, as in no case is the proverb "cleanliness is next to godliness" (*i. e.*, beauty) more true than in all matters respecting the hair—dirty false or natural hair being equally detestable.

But as we have said before, fashions change; false hair may go out of fashion in a few years' time, and *then* the ladies who have preserved their own hair in any quantity will have cause to rejoice.

Now, everybody knows how prone the hair is to fall off, especially under its modern assimilation with borrowed tresses. When it gets thin and meager, what is best to be done to renew its growth?

The ends should be well cut, *frequently*, and a stimulating lotion used to help the hair follicle to secretion. Stimulants and cutting are the only remedy.

The best stimulating wash we know is made thus: One ounce of spirits of turpentine, one ounce of trotter oil, thirty drops of acetic solution of cantharides.

Another good wash to make the hair grow is: Camphor, one dram; borax, one dram; spirits of wine, two teaspoonfuls; tincture of cantharides, two teaspoonfuls; rosemary oil, four drops; rose water, half a pint. Dissolve the camphor and borax in the spirits, add oil, and, lastly, shake it up gradually with the rose water.

The following is a recipe for strengthening the hair and preventing its falling off: Vinegar of cantharides, half an ounce; eau de cologne, one ounce; rose water, one ounce. The scalp should be brushed briskly until it becomes red, and the lotion should then be applied to the roots of the hair twice a day.

Of ordinary washes there are many useful ones, one of the very nicest is made of box and rosemary leaves, of each one a handful, boiled in a quart of water till it becomes a pint. Strain, and, when cold, add half a gill of rum. Pour into bottles and cork them down. This wash will keep for a long time and is remarkably clean and nice to use.

Glycerine, half an ounce; spirits of rosemary, half an ounce; water, five ounces; to be well mixed and shaken; to be used daily, is also to be recommended.

With regard to the mode of wearing the hair, so much depends on fashion that no directions can be given.

It is a fact that whatever is fashionable becomes pleasing to the eye—probably from association. But in the present day individual taste is permitted to modify and adapt fashion in a great degree, and it is in this that good taste is displayed. The present mode has a certain style about it; the hair rolled off the forehead and worn high is peculiarly becoming to short, round faces and low foreheads.

The mode of wearing the hair should be studied by each individual and the fashion modified to that which is most becoming to the wearer.

The following is a French recipe for pomade:

Lard, four ounces; honey, four ounces; the best olive oil, two ounces. Melt them together and let the mixture stand till cold, when the honey will sink to the bottom; then melt once again without the honey. Scent it with a quarter of an ounce of essence of bitter almonds, put in with the liquid after the second melting, essence of jessamine or ottar of roses.

Another pomade for the hair: Beef marrow, four ounces; lard, two ounces; salad oil, three tablespoonfuls; some good perfume. Clarify the beef marrow, and let it stand until cold; clarify the lard, and, when cold, beat it to a cream and add it to the marrow. Put both into a saucepan, and let it boil until well mixed, stirring it constantly. Then add the oil, and

any perfume you prefer. Pour it into pots or glass bottles and it will be fit for use.

Soft pomatum : Take two pounds of hog's lard, boil and skim it well, put into it a small quantity of hair powder. When it is cool scent it with essence of lemon and bergamot.

Hair-curling fluid : The only curling fluid of any use is a weak solution of isinglass, which will hold the curl in the position in which it is placed, if care is taken that it follows the direction in which the hair naturally falls.

One of the fluids in use is made by dissolving a small portion of beeswax in an ounce of olive oil and adding scent according to taste.

Bandoline : (1.) Simmer an ounce of quince-seed in a quart of water forty minutes, strain, cool, add a few drops of scent, and bottle, corking tightly.

(2.) Take of gum tragacanth one and one-half drams; water, half a pint; rectified spirits mixed with an equal quantity of water, three ounces, and a little scent. Let the mixture stand for a day or two and then strain.

(3.) It may be made of Iceland moss, a quarter of an ounce boiled in a quart of water, and a little rectified spirits added, so that it may keep.

The hair often becomes too greasy and moist from an excess of secretion which is deposited in a crust on the scalp. This not seldom causes baldness. It is to be remedied by scrupulously avoiding all oils and pomatums, and applying a little powdered starch at night, and carefully brushing it out in the morning. This wash too, may be employed with advantage: Water, six

ounces; carbonate of soda, thirty-six grains. Dissolve; add the yolks of two eggs well beaten.

Baldness, whether produced by age or any other cause, is seldom curable.

Women are, fortunately for them, much less liable to the loss of their hair than men, who, moreover, often become bald before their time. Baldness earlier than the fiftieth year is owing, ordinarily, to an hereditary disposition. Bear's grease, since the time of Cleopatra, who used and highly praised it, has been in great repute as a remedy for the falling of the hair. It, however, does not seem to have more effect than any other unctuous substance, which has none at all. A good result has been obtained, says Cazenave, in his hands from the following application: Ox-marrow, one ounce; aromatic tincture, one dram. Mix into an ointment, and apply after having rubbed the scalp lightly with a piece of linen dipped in a wash made of equal parts of the tincture of sulphate of quinine and the aromatic tincture.

Baldness is produced by a failure of normal nutrition in the base of each hair follicle. The failure of the nutrition may have a sudden cause, of which the effect will be but temporary. For instance, an attack of typhoid fever often leaves the papillæ of the scalp so much enfeebled that rapid baldness ensues. The papillæ, however, still retain their vitality, and as the system regains strength they quickly recover their potentiality, and the hair comes again, perhaps thicker than before. In the same manner certain cutaneous affections may cause the hair to fall

by an action on the papillæ which is but temporary. In such cases recovery, perhaps with assistance, perhaps without it, is possible.

In the great majority of instances, however, where the head is bald, the failure of nutrition of each papilla has come on so gradually, and has continued so long that the papilla no longer exists; it has passed away by atrophy; its capillaries have become obliterated, and even the follicle no longer constitutes a depression in the cutis, and the scalp has the smooth appearance we so well recognize. It is easy, therefore, to see that in such a condition as this no renewed growth of the hair is to be expected, for the anatomical structure which caused its development has ceased to exist, and the countless remedies which are so freely advertised as being able to rejuvenate bald heads are utterly of no avail.

But now arises the question: Cannot the application of the various agents to the scalp, at the time the hair is beginning to lose its hold, be of service in stimulating the follicles and papillæ into renewed and permanent vigor? To this question it is not possible on theoretical grounds to say no, absolutely; but in practical facts, that is the only true answer to give in the vast majority of cases. The result of all seems to be that when baldness has come slowly and naturally, it has come to stay, and our only wisdom is to be content.

All quack preparations for the cure of baldness and the preservation of the hair are to be avoided absolutely. They usually contain ingredients which rot the hair or injure the scalp.

CHAPTER VI.

THE TEETH AND THEIR CARE.

The Teeth—How to Preserve Them—Tooth Powders and Pastes.

GOOD teeth are the first essential of beauty. Can we imagine a beauty with black, decayed teeth? The teeth should be of moderate size, even, and of a pearly white, with full enamel. Dead, dull-white teeth have a very painful look.

Let us examine this subject, of the teeth, rather closely. In order to form good teeth the proper materials must be used to make them of, otherwise they will be defective in their structure and liable to early decay.

The materials of which good teeth are formed are as follows: Phosphate of lime, with traces of fluoride of calcium, 67.72; carbonate of lime, 3.36; soluble salts, 0.83; cartilage, 27.61; fat, 3.40.

The enamel, or external covering of the teeth, has a still larger proportion of the phosphate and carbonate of lime. These different constituents are furnished us in the food designed for our use. Other constituents are also thus provided of which the soft tissues are formed.

Although there are traces of the mineral element in other articles of diet, yet the largest supplies are found in the cereals, in the following proportions: In 500 pounds of whole grain (wheat) there is: Muscle material, 78 pounds; bone and teeth material, 85 pounds; fat principle, 12 pounds. Five hundred pounds of fine flour contain: Muscle material, 65 pounds; bone and teeth material, 30 pounds; fat principle, 10 pounds.

Thus we see that the Creator has not only provided the proper materials for building up the human system with all its parts, but He has also given us a fixed standard of proportions for each material to be used, which we should recognize as correct; but instead of doing so, we change the proportions of the mineral element (which is deposited in the outer portion of the grain) by bolting out nearly two-thirds of it from every barrel of flour and discarding it from the staff of life, simply because it is the fashion to have our bread made of the finest flour that it may be white instead of dark.

Now, it is estimated that a healthy child consumes half a barrel of flour in a year, and if this be fine white flour, the child is denied twenty pounds a year of that portion of the grain which contains the proper materials for bones and teeth.

This deficiency of the mineral element in the food causes the teeth to be comparatively soft and chalky in their structure, and the result is that where fine flour is principally used for bread, there is not one in twenty without more

or less decayed teeth before they have passed the morning of life. On the other hand those nations who do not change the proportions of the mineral constituents in their food do not lose their teeth from decay.

This fact is well established by various writers upon the physical history of man in different parts of the world, and is a recognized principle of physiology, and yet as a nation we are regardless of the consequences, and sacrifice many millions of teeth annually. This national calamity can be prevented to a great extent by simply popularizing a change of fashion. Let the bread of this nation be made from unbolted flour. Let us cease to change the fixed standard of proportions in the constituents from which the teeth are made, and then we may expect these organs to be well formed and to last as long as the other parts of the system. If this love of fashion has too strong a hold upon the public mind to do this, let parents who regard the welfare of their children ponder well this subject and decide which is best for their little ones—fine flour or fine teeth.

The teeth are given us not only for the purpose of masticating food and to assist us in speaking, but to help to preserve the beauty and contour of the face. If they are neglected and allowed to decay disease follows; dyspepsia with all its trains of evils sets in, and the general health is undermined, sometimes permanently. All this can be avoided by a careful study of the teeth, and a more thorough habit of taking care of them. Some people think best to spend

their money on the exterior—dress, etc.—because it *makes a show*, while the teeth can be put off till some more convenient opportunity, which is a great mistake.

Of all the operations of the animal economy none are more curious or interesting than that which is concerned in the production of the teeth. The whole process is carried on with the nicest and most wonderful regularity until the organs are completed. Nature is taxed to the utmost to produce them, and it is a singular fact that they are the only portion of the human body which is not in some way restored or replaced by new growth when it has been once lost.

Another interesting fact which is not generally known, is that the teeth never grow any in size; but just as they are first formed so they remain. They are by far the hardest portions of the human body, being composed principally of phosphate of lime and animal matter, and their structure would not permit of any increase in size after they are once completed.

The second, or permanent teeth, are thirty-two in number, and make their appearance in about the following order:

Fifth to sixth year, first molars, or large double teeth.

Sixth to eighth year, central incisors, or front teeth.

Seventh to ninth year, lateral incisors, or front teeth.

Ninth to eleventh year, first bicuspids, or small double teeth.

Tenth to twelfth year, second bicuspids, or small double teeth.

Eleventh to twelfth year, canines, or eye teeth.

Thirteenth to fourteenth year, second molars, or large double teeth.

Sixteenth to twenty-fifth year, wisdom teeth.

The greatest and most important work for the teeth is to masticate the food, and they, like all other organs of the body, if denied their legitimate work, waste away. It is a growing evil with the present generation to avoid this most important operation as much as possible. Much of our food is prepared in a liquid or soft condition, and too much liquid is taken into the mouth during the mastication of dry food. One of the most important results of *thorough chewing* is the flow of saliva which follows and is mixed with the food, thereby fitting it for the stomach, and rendering digestion more complete. Washing down each mouthful with some liquid dilutes the saliva and makes the work of the stomach all the harder. All this encourages rapid and excessive eating and bolting the food, which has become a national feature with the American people.

Thorough chewing of the food should be impressed upon the minds of children, so that they will grow up with the habit fixed, and as one of the best means of keeping the teeth and gums healthy.

It has been found that cattle fed on distillery slops, which require no chewing, soon begin to have diseased teeth and gums, and that their

teeth decay in the same manner as the human teeth, while those that chew natural food have sound teeth.

Speaking with distinctness and comfort depends much upon a full and even set of teeth. If they are crowded and irregular, or if there is now and then one missing, it affects the voice at once and is very annoying to others who are obliged to listen to it. Public speakers often fail to produce the effect they desire upon their hearers from this cause, and are not conscious of it themselves.

Nothing contributes more to the beauty of the features than a perfect, regular, clean set of teeth, while a neglected, diseased mouth, disgusts every beholder. Such things are noticed now-a-days much more than formerly, and good teeth and a sweet breath are considered indispensable to every lady and gentleman.

Filling the teeth is the only means of preserving them when decay commences. The science of dentistry is now so far advanced that the skillful operator can save and restore the teeth, even where they have been badly decayed and abscessed. Some wonderful cases have been presented in the last few years of teeth seemingly beyond the hope of saving, where the science and skill of modern dentistry has restored them again to usefulness, much to the joy and surprise of the patients.

Fifty years ago, the great study of the dentist was how to make artificial teeth; now all the resources of science and art are brought to bear, and the whole force of dental education at the

present day is centering upon the one great work of *saving the natural teeth*.

How to take care of the teeth is an important question, which should concern every one. Many think they will take care of themselves. The question is often asked, "How about Indian's teeth? they never brush them nor go to a dentist, and yet they always seem to have good teeth." But it must be borne in mind that the Indians lead a very different life from what we do; they are in the open air all the time. Their habits and food are very simple; no condiments, sauces, pastry, and confectionery, to derange the stomach and impair the general health. They *chew their* food, and do not wash it down with hot, sweetened drinks as we do; they eat when they are hungry, and drink not till they are thirsty. Our artificial mode of living requires many artificial contrivances to counteract its debilitating effect upon the system, and even then all the inventions of modern science sometimes fail to accomplish it. From these reasons it will be seen that modern dentistry and all its teachings are a necessity of the times in which we live, and he who values health and comfort will pay due regard to them.

The first requisite for sound teeth is *good health*. If the general health is poor, all the organs of the body sympathize, and become more or less deranged, or so weakened as to be readily attacked by disease. The next is good habits in daily life, as before referred to, in regard to eating, drinking, etc.

Frequent examinations by the dentist cannot

be urged too strongly. No one can tell when decay has commenced upon his own teeth; it may be quite out of sight and require a strict search by an experienced person to detect it; but it is none the less dangerous on that account. Cavities should be filled as soon as discovered, and the mischief stopped at once.

Many think that if they once have their teeth filled they will never have any more work for the dentist. Recollect that the same causes which produced the first decay may still exist and be acting on other teeth. Do not wait till your teeth ache before going to the dentist, for then it is more difficult to save them.

There are many ways of cleansing the teeth. Nature, no doubt, intended that *mastication* should do the work, and so it does with the animal creation; but man has so many artificial habits that other means become necessary. Having complied with Nature's demands so far as to masticate the food thoroughly, we still have to resort to other means.

When food is allowed to remain between the teeth it soon undergoes decomposition, producing an acid which readily acts upon the enamel and destroys it. In this way decay commences and so goes on (unless counteracted) until the tooth is lost. Speaking on this subject, an eminent dentist in Boston, says: "Masticate your food thoroughly, and after each meal (the evening meal is of the most importance) use a brush, warm water, and silk floss; the brush to be used as you would on a piece of chased jewelry; the floss to be used between the teeth, so as to clean

the approximal surfaces where the brush will not reach. Most persons require a dentifrice that will neutralize any acidity of the secretions and aid in retaining their polish."

Every intelligent person is aware of the importance of daily brushing the teeth, but many do not know what kind of a brush to use. In selecting always get the best; cheap tooth brushes are only a waste of money. If the gums are hard and healthy a pretty stiff brush should be applied, as it will always grow softer by use; if they are tender, use one a little softer. The bristles of the brush should be of different lengths.

How to brush the teeth is a matter of considerable importance. Most people brush across the teeth from right to left and back again, but this does not remove the deposits which accumulate between the teeth, but rather has a tendency to make the matter worse. The best motion for the brush is to work it up and down, so as to force the bristles in between the teeth, imitating the action of a tooth-pick. The upper teeth should be brushed downward, and the lower ones upward.

In order to make thorough work of it, the brush should be applied both inside and outside, as above described, and also upon the grinding surfaces of the double teeth, where decay often commences, after which the mouth should be thoroughly rinsed with clear water. A hurried and imperfect manner of brushing has been the cause of many a decayed tooth.

The question is often asked, how often should

the teeth be brushed? After every meal and just before retiring should be the rule with everybody; but as this may seem to be so much of a task to some as to discourage them altogether, a safe rule, which all can follow conveniently, would be to brush them *every night and morning*; this, if done *thoroughly*, would no doubt prevent decay from any deposits of food which would occur. Many people who brush their teeth regularly use nothing but water. The daily use of some tooth powder of a mild character, containing no acid or gritty substance, but only sufficient to produce in connection with the brush a gentle friction, will keep the teeth beautifully polished without injuring the enamel, and will also remove those daily accumulations which at first are only of a pasty character, but if neglected soon become hard and form what is called tartar. This friction is invaluable in giving strength and a healthy tone to the gums.

The tooth tablets are admirably calculated for this purpose, gently stimulating and healing the gums, neutralizing the acids, and leaving in the mouth a sweet, clean and wholesome feeling which is very refreshing.

Something for cleansing the teeth has been used from a very remote period of antiquity.

Galen gives in verse a formula for a tooth powder invented by Democritus; one also by Octavia, sister of Augustus, was quite celebrated in its time. Celus recommended "to anoint the teeth with a mixture of rose leaves, nut-galls and myrrh." Apuleius presented a dentifrice to Calphurnius, accompanied by some charming

verses, stating that it was composed of the finest drugs of Arabia, and had the property of "whitening the teeth, healing the gums, and removing the tartar so that no traces of it could be seen, even when the gums were exposed by laughter."

A history of all the dentifrices which have been used from the earliest period to the present time would fill a volume.

It must be understood that all washes and liquid preparations offered to the public as dentifrices are ineffectual, because in order to keep the teeth clean it is necessary to have the friction of a powder. Washes may be good for a sore mouth or inflamed gums, but as a dentifrice their daily use is discountenanced by all intelligent dentists, and the American Dental Association, at one of its meetings in Boston, denounced *in toto* the use of mouth-washes in any form as toilet articles. Many of the nostrums which are advertised upon the curbstones and fences of our cities are positively injurious.

Soaps and pastes, owing to the inconvenient form in which they are put up and the difficulty in keeping them dry and clean after using from them, have generally been abandoned, although some of them are very good preparations and perfectly safe to use. Tooth powders (and their name is legion) have been used from time to time, some of which are excellent, and others positively injurious, being put up by irresponsible, ignorant or designing parties. Many powders contain bitter and astringent barks which render them very disagreeable and nauseating.

to some people. If the gums are diseased, let the dentist prescribe a wash suited to the case, but a powder for general use should not be medicated.

Beware of all preparations which are highly recommended for whitening the teeth; they contain an acid which destroys the enamel, and should never be used. It is useless to say that any dentifrice will whiten the teeth or change their color one particle—anything which professes to do it is an acid. All that any good dentifrice can do is to keep the teeth *absolutely clean*, leaving the color of the enamel just as nature made it.

Many tooth powders contain sharp, gritty substances, such as charcoal, cuttle-fish, pumice-stone, silex, etc., all of which are now considered by our best dentists as too harsh and cutting to the enamel to be in daily use, and without discrimination.

In adopting a dentifrice it is always best to consult some dentist who, if he be a conscientious man, will never advise anything but what is good and reliable. Whatever is used, bear in mind that the simplest is the best. All that is needed is something which will cleanse the teeth thoroughly without injuring the gums or enamel. Powdered orris-root is a very safe dentifrice, and castile soap is extremely cleansing, and should often be used. After taking any medicine containing iron, rinse the mouth with soda and water.

About toothache, it is only necessary to point out that it results from various causes, and that,

therefore, it is impossible to give any general remedy for it. It may be occasioned by decay, by inflammation of the membrane covering the fang, or the pain may be neuralgic, or there may be other causes.

When there is inflammation, relief is often gained by applying camphorated chloroform, to be procured at the chemist's. This has often succeeded when laudanum and similar applications have entirely failed.

Neuralgia can only be attacked by means of quinine. It often assails those whose teeth are perfectly sound—affecting the nerves, and it is always to be distinguished from the fact that the paroxysms of pain occur at regular intervals. Quinine is the only effectual remedy.

The following recipes for tooth-powder have been found useful, though charcoal alone is sufficient, and to be preferred to all others:

Rye Tooth Powder: Rye contains carbonate of lime, carbonate of magnesia, oxide of iron, manganese and silica—all suitable for application to the teeth. Therefore, a fine tooth-powder is made by burning rye or rye-bread to ashes, and grinding it to powder, by passing the rolling pin over it. Pass the powder through a sieve and use. The crumbs of a French roll, though not so good, may be treated in the same way.

Camphorated Chalk: This favorite tooth powder is very easily made. Take a pound of prepared chalk, and with this mix two drachms of camphor, very finely powdered, and moisten with spirits of wine; mix thoroughly.

Remedy for Toothache: Oil of cloves, four drops; chloroform, one dram; solution of acetate of morphia, two drams; one grain to a dram; mix for a lotion for cold in the teeth and gums; to be applied with a camel's-hair pencil.



CHAPTER VII.

THE UPPER PART OF THE FACE.

The Forehead—Eyes—Eyelids—Eyebrows.

A PERFECT forehead, according to the accepted laws of proportion, should be of the same height as the nose, and that part of the face below it. It should be free from irregularities and wrinkles, but not too torpid to be rippled by emotion. Above, it ought to recede, and below, advance. The color of its skin should be lighter than that of the rest of the face.

"The forehead," says Junius, "should be smooth, even, white, delicate, short and of an open and cheerful character."

"*Di terro avorio era la fronte lieta,*" says Ariosto (Of terse ivory was the joyous brow); a brow, that is, smooth and not disfigured by frowns, which speedily leave their indelible marks on it.

Care should be taken in youth not to make straight, long lines on the forehead by the habit of lifting the eyebrows—a senseless trick, which gives the countenance quite early an appearance of age.

The forehead will occasionally grow rough from exposure in boats or on horseback, but

care should be taken not heedlessly to tan the forehead. It should then be lightly brushed over with some fine olive oil, but cold cream (so some authorities say), or any animal grease should *never* be applied to the human skin.

The ancients admired a low forehead in woman, and every antique statue has it. A large, bare forehead gives one a masculine and defiant look. The word *effrontery* comes from it. The practice of forcing back the hair not only injures it, but gives a false height to the forehead, which, we think, takes much from the beauty of a woman's face.

The skin of the forehead of young girls is apt to blush with an excessive facility. This tendency, if not checked, will cause a permanent redness very unfavorable to beauty. In many cases, no doubt, this is owing to some bodily disorder which requires medical treatment. In most instances, however, this rising of the blood to the face, comes from the indulgence in an exaggerated sensibility. Young girls should, therefore, be on their guard and check it while it is within their power. They should also avoid all prolonged study or reading, especially in a sitting posture with the head bent down. It is a common mistake for those girls thus afflicted to live too meagerly with the idea that a full diet increases the tendency of the blood to rise to the face. Generous food, on the contrary, is what they require.

When the forehead is disfigured by little pimples (acne) which, though compatible with perfect health, are very annoying, the face

should be washed with a little infusion of mint, weak tea, or luke-warm water containing a few drops of cologne. If the pimples obstinately resist this, the following will probably give them the *coup de grace*: Borax, nine grains; rose water, one tablespoonful; orange-flower water, one tablespoonful.

The eyes are, perhaps, the greatest personal beauty. The soul looks out of them. All colors may be beautiful. Black eyes are supposed to be most intellectual; blue eyes the most soft and tender; gray eyes are capable of wonderful expression; and there is a hazel eye with a tinge of green in it, which is singularly handsome. Hazel eyes, matched with chestnut hair, are beautiful, and have the same velvety look which is so exquisite in black Oriental eyes.

"Black eyes," says Leigh Hunt, "are thought the brightest; blue the most feminine; gray the keenest."

It depends entirely on the spirit within. We have seen all these colors change characters; though we must own that when a blue eye looks ungentle, it seems more out of character than the extremest contradiction expressed by the others.

Then there is a purple-blue eye, resembling the leaf of the pansy, which is very beautiful.

The Greeks admired large eyes—"Ox-eyed" is an epithet applied by Homer to Juno—and large eyes are very beautiful when they are not too prominent and have enough expression. The almond-shaped, long eye is very handsome, and so is that finely-shaped orbit we see on

Greek statues. It is both handsome and intellectual, and very much opposed to the narrow slits running upward which form the orbit of the Chinese and Tartar eyes.

But, after all, the eye derives its chief beauty from expression, and whether brilliant velvety black, or hazel, or violet, or heavenly blue, is still merely bead-like, if it does not express the informing soul of intelligence and love. The more intellectual and the kinder a woman is, the more lovely her eyes must inevitably grow.

Small eyes require to be lit up by good nature and fun to be beautiful; but thus lighted are very charming.

Happily, the eyes cannot be subjected to the destroying arts of the toilet as the complexion and hair are. The only possible means of improving, or effecting a *fancied* improvement of the eyes, is by darkening the edges of the lids by kohl; and this is so palpable that it can never deceive any one, and is, therefore, useless, when intended to deceive. Moore, in his "Lalla Rookh," represents the ladies of the harem, in the performance of the various operations of their toilet, as mixing the kohl's jetty dye. And Shaw, in his travels, tells us that none of these ladies take themselves to be completely dressed till they have tinged the hair and edges of their eyelids with the powder of lead ore. This practice is, no doubt, of great antiquity; for we find that where Jezebel is said to have painted her face, the original words are, *she adjusted her eyes with the powder of lead ore.*"

Some persons are foolish—or mad—enough

to stimulate the brilliancy of their eyes by the application of belladonna, to the certain injury of their organization. The antiquity of an abuse is often a reason for its continued existence; but let it not be so with the practice of staining or painting the eyelids. If you want luster to your eyes, keep early hours, take regular exercise, live moderately, use cold water plentifully, and do not read or write by gas-light.

Early to bed and early to rise—
That is the way to brighten your eyes.

Apart from the serious diseases to which the eye is exposed, and of which it is not our purpose to treat, it is liable to various disorders which are more fatal to beauty than to health. Young girls are often afflicted with red and swollen lids and weeping eyes. Such should avoid prolonged study, reading and confining labor of all kinds. In the morning, on first awaking, the eyelids feel heavy, and are occasionally slightly adherent to each other. It is a bad practice to rub the eyes under such circumstances, for the lids become reddened and irritated, and the lashes are apt to fall. Cold water is the best application, and is always to be preferred not only to the warm, but the luke-warm.

The best of all eye washes is undoubtedly cold water, but when the eyes are excessively fatigued, and rimmed with an unusual depth of blackness, the following lotion may be used with advantage:

Infusion of roses, four ounces; lemon juice, eight drops.

Shortsightedness is frequently caused in the young by the habit of reading with the head bent down too closely to the book. When this defect is thus produced, it can be remedied by, in the first place, abandoning the practice; and secondly, by educating the eye to look at distant objects. When shortsightedness comes with birth, there is little relief to be expected except from the use of glasses, and these should be taken at the earliest possible moment. Care, however, must be taken in their selection. Those with which the short-sighted person can see best, are the best, and this must be discovered by a series of patient trials under the guidance of a skillful oculist.

A bright, natural color on the cheek adds to the luster of the eyes; but rouge gives them too strong a glare to be beautiful.

Good health will give luster and clearness to them, and is, as in all other respects, essential to beauty.

The eyes should not be dimmed by reading by firelight or twilight, or by reading in bed. Early sleep adds to their brilliancy, and the nursery term of "beauty sleep" before midnight, is the popular acknowledgment of a great truth.

When the eyes have been tried by the glare of the sea, or the wind in them when riding, it is well to bathe them with luke-warm rose-water, which is very good for the eyes at all times. Ladies who read Greek, and at the same time

care for their personal appearance (which we believe they will), should not try the eyes over it too long; and after reading, should bathe them with rose-water.

The eyes should not be used on first waking for reading; nor, indeed, is it well to tax them before breakfast in any way. Bathe them well with cold water on rising. Never sit reading or working *facing* the light; let it fall on your work or book from behind you or from the side. Neither should the eyes be tried over minute stitches of needlework, or very small print.

These precautions will both preserve the beauty of the eyes, and the precious gift of sight.

Any disease of the eyes should be instantly submitted to an experienced oculist.

We shall only add on the subject of the eyes, that the expression being of so much importance, it is manifest that the more highly cultivated the intellect is, and the sweeter and happier the temper, the more chance the eyes have of being beautiful. A good expression will redeem even small and ill-shaped eyes from ugliness, and add a glory and depth to larger and more lustrous orbs.

The eyelashes should be long, dark and curling upwards. If cut *in infancy* they will grow long and thick; but cutting them afterward is a fatal experiment, as they never grow long again.

Large lids, which in a manner unroll over the eyes are thought beautiful—perhaps because they imply large eyes; but such lids are very

handsome. Care should be taken not to rub the eyes so as to injure or rub out the lashes. The little gatherings on the edge of the lid, called sties, are very injurious to the lashes, and should be guarded against as much as possible. They imply, we believe debility; and a doctor's advice and tonics might prevent them. When they exist, the best mode of treating them is to bathe them with warm water, or weak poppy-water. The old custom of rubbing them with a plain gold ring is not to be despised, as the pressure and friction excite the vessels of the lid, and cause an absorption of the suffused matter under the eyelash.

For all inflammations of the eye, we advise our readers at once to have recourse to medical advice.

The eyebrows should be finely marked, slightly arched, long and narrow; yet the narrow line should be thickly covered, so as to be well marked, as if penciled. Too arched eyebrows give a silly look to the face.

It is quite allowable to improve the growth of the eyebrows; and it is quite possible to do so by simply brushing them at night with a camel's hair brush dipped in *cocoa-nut-oil*. Every time the face is washed, the eyebrows should be very gently pressed into a curve by the thumb and finger.

Painting the eyebrows will make the skin rough and rubbly, and cause them, after a time, to fall off.

CHAPTER VIII.

THE LOWER PART OF THE FACE.

The Ears—Ear-rings—Cheeks—Nose—The Mouth—Its Expression—Causes of its Shape—Color of the Lips—Their Shape—Chin.

BEAUTIFUL ears are small, delicate and compact, of a shell-like shape, and are thought indicative of high birth. It has been observed that musicians have frequently well-formed and small ears.

Ear-rings are the only mode of ornamentation adapted for the ear, and most of our poets have condemned their use; it seems, in truth a remainder of barbarism to make holes in the flesh. That the ear is utterly disfigured by heavy drops we think none of our women will deny; and however elegant they may be as ornaments, we are inclined to think the tip prettier when it has never been pierced and pulled downward. When ear-rings are worn, they should never be so heavy as to distort the ear itself.

The jaw should be small and delicate. A large, angular jaw gives a woman a masculine appearance ; it has a hard, domineering look. In a man it expresses resolution and perseverance, and has a beauty of its own.

The cheek possesses great beauty, especially in the transition from the lower part of the neck. Dimpled cheeks have the charm of youth. Of their color we shall speak when we treat of the complexion.

The beauty of the cheek is oftener destroyed by the loss of the teeth than by any other cause. This, therefore, is an additional reason for taking good care of these features, whose perfectness of condition is essential to every handsome face. There is a rough, farinaceous appearance, and a patchy redness, to which the cheeks of young children are especially liable, which are said to be owing to the excessive kissing to which they are obliged to submit.

"It is a deplorable habit," says Cazenave, "to let babies be kissed by all the world. We should respect these tender and delicate cheeks, and content ourselves with a light kiss on the forehead, or better still upon their hands."

A chin, according to the Greek ideal, is neither sharp nor blunt, but gently undulating in its outline, and loses its shape gradually and almost insensibly in the fullness of the neck. It should be round and cushiony, turning a little upward, but not too much, or in age it is apt to become nut-crackerish by meeting the nose. A sharp projecting chin gives an old look to the face. A retreating chin has an air of silliness. A dimple in the chin is a great beauty.

The nose has generally, in our nation, the least claim to beauty. The straight nose is the best shape—firmly cut and yet delicate. The Greek nose is especially pretty in women; the

Roman or aquiline, a little too hard looking for female beauty, but still it is handsome. A little, turned-up nose is *piquant*, arch and pretty. Ordinary noses are not of themselves beautiful, and yet if we could replace one which is of itself not pretty by a finely-cut one, we should probably spoil the face, as the adaptation of the nose to the other features is the chief thing. It is a feature for whose benefit we can do nothing, but must perforce be compelled to accept it as it is. We may add that it is a more important feature in a man's face than in a woman's. Great dignity belongs to the male aquiline nose, which has been possessed by most conquerors and great warriors.

The most common nose among our young damsels is the *retroussé*. It cannot compete with the Greek or aquiline nose, but it has a special charm of its own. La Fontaine, describing a beautiful princess, says:

“ Une amiable et vive Princesse
A pied blanc et mignon à brune et longue tresse,
Nez retroussé, c'est un charme encore selon mon avis,
C'en est même un des plus puissants
(An amiable and brilliant Princess,
With small white foot and brown tresses,
And little turned-up nose, her greatest charm.)

There may be fine eyes in an ugly face, but there is never a handsome nose without the company of other good-looking features. To be perfect it should be equal in length to the height of the forehead, of a regular shape, and precisely-defined outline, neither too hard,

fleshy, pointed, nor broad at the tip, and possess delicately-bordered, free and flexible nostrils.

The tip of the nose often reddens, even in the youngest girls, without any apparent cause. Exercise and a proper diet, and all other means of invigorating the body, and equalizing the circulation, are the best remedies.

The nose becomes often inordinately enlarged from the habit of touching it with the hand, either from mere caprice or for the sake of squeezing out (a most dangerous practice) those little pimples with black heads, which often disfigure the nose. The best means of getting rid of the little black-headed pimples is by washing every morning with this lotion: sub-carbonate of soda, thirty-six grains; distilled water, eight ounces; essence of roses, six drops; mix thoroughly.

People of a delicate and irritable complexion should not use a cotton or silk handkerchief, but a linen one.

The mouth has been ranked next in beauty to the eyes. We are inclined to believe that its charm is even greater; for its expression is more potent, for pleasing or displeasing, than that of any other feature. The rule—often beautifully varied—is that the width of the mouth should just equal the breadth of the nostrils; that the lips should not make sharp angles, but keep a certain breadth to the end, and show the red to the last. When, however, the nose is pinched in, or very narrow, it is desirable that the mouth should be much wider. A large mouth is handsomer than one that is *too* small and pinched.

A pursed-up mouth is expressive of conceit and narrowness.

The lips should be plump and full.

Very thin lips are ugly, because they express meanness and bad temper.

The lips and mouth are so much affected by the habitual temper, that naturally thin lips will grow full and less contracted by the simple indulgence of frank and kindly feelings. Good humor will always make a charming mouth. Ill temper causes the corners of the lips to drop downward, and gives them the expression of that feeling. Good temper and smiles curl the lips upward.

The mouth cannot practice disguise as the eyes can. Whatever is our habitual character and temper, it writes itself indelibly on the lips. An exquisitely-shaped mouth has no charm without expression, and some mouths have little or none, beyond that of temper. A smiling, handsome mouth is beautiful, or it will derive equal beauty from an expression of pensive tenderness; pity, or sympathy.

It is moral beauty which makes it beautiful; without it, the mouth, peevish, scornful, sensual, simpering, harsh and cruel, is the worst, as it is also the most truthful feature of the face; while the largest and plainest mouth may be made pleasant, and even pretty, by kind, sweet smiles, and a laugh which "rings from the soul." The red of the lips should be very rosy and brilliant; it can scarcely be too vivid.

Paint is used, we believe, by some absurd women, on the lips—we need scarcely say to

their ultimate injury, and always at the user's peril. The best way to color the lips is to take care of the health, on the goodness of which their color entirely depends. The lips are infallible as a test of health, though the very vivid painted-looking red may sometimes be significant of disease in the system.

Fresh, rosy lips are the reward of not tightening the figure; of exercise, early rising, and temperate living. Good temper and cheerfulness give them their final charms of smiles and sweetness. Our harsh climate, however, tries the lips greatly in winter, and lip-salve is then allowable. It should be used at night. The following is a good recipe for it: Two ounces of white wax, two ounces of olive oil, a quarter of an ounce of spermaceti, ten drops of oil of lavender, one ounce of alkanet root. Soak the alkanet for three days in the olive oil; then strain the oil, and melt the spermaceti and wax in it. When nearly cold, put in the oil of lavender, and stir it till quite firmly set.

We close our remarks upon the mouth with the following charming translation made from Ariosto by Leigh Hunt:

" Next as between the little vales, appears
The mouth, where spices and vermillion keep,
Then lurk the pearls, rich than sultan wears,
Now casketed, now shown by a sweet lip;
Thence issue the soft words and courteous prayers,
Enough to make a churl for sweetness keep,
And then the smile taketh its rosy rise,
That opens upon earth a paradise."

CHAPTER IX.

THE COMPLEXION.

American Complexions—Danger of White Paint and Rouge—Milk as a Cosmetic—How to Preserve the Skin—Soft Water—Violet Powder—Early Rising—Recipes.

THE Americans have been for centuries famed for Beauty of complexion. A bad complexion in healthful youth is the exception to the rule for American women. In some cases the appreciation of the valuable national gift, has led to imitation where beauty of complexion has been lacking; but the use of cosmetics has been common in all ages and in every land. Scripture itself records the painting of Jezebel; and Ezekiel, the prophet, speaks of the eye-painting common among the women, and Jeremiah of *rending* the face with painting—a most expressive term for the destruction of beauty by such means. For the surest destroyers of real beauty are its stimulators; the usurper destroys the rightful sovereign.

One thinks with a shudder of horror of Jeremiah's words, when one remembers how one of the beautiful Gunnings, whose native complexion was unrivaled, not only destroyed it by

paint, but actually died at twenty-eight years of age, of cancer in the face, caused by her use of pigments.

That paint can never deceive people, or really add to beauty for more than the duration of an acted charade or a play, when "distance lends enchantment to the view," is a snare and a delusion; but it is one into which women of all times and nations have fallen, from the painted Indian squaw to the rouged and powdered denizen of Paris, London or New York.

Milk was the favorite cosmetic of the ladies of ancient Rome. They applied plasters of bread and ass's milk to their faces at night, and washed them off with milk in the morning. Poppora, the wife of Nero, was wont to bathe in ass's milk.

As a cosmetic, milk would be harmless; but we doubt its power of improving the skin. As a beverage, no doubt, it whitens the complexion more than any other food. But milk baths, and baths impregnated with perfumes, need not be mentioned except as absurdities in which silly women have believed and still do believe; but they are too expensive for the general public to be guilty of such folly.

The use of eau de cologne occasionally in the water used for washing the face and neck will be very desirable, as it assists in cleansing and brightening the skin; or a little gin may be used instead of eau de cologne.

The food and drink undoubtedly have a very decided influence on the complexion. Excess of either will give, particularly to the high-

colored, a coarse ruddiness of complexion, which reveals at once the gross cause. A too meager nourishment is no less unfavorable, and shows its impoverishment in a pinched face and colorless complexion.

Hear what Brillat Savarin says, "*Gourmandizing* is favorable to beauty." A train of exact and rigid observations has demonstrated that a succulent, delicate, and careful regimen repels to a distance, and for a length of time, the external appearance of old age. It gives more brilliancy to the eyes, more freshness to the skin, more support to the muscles; and as it is certain in physiology that it is the depression of the muscles which causes wrinkles, those formidable enemies of beauty, it is equally true to say that *coeteris paribus*, those who understand eating are comparatively ten years younger than those who are strangers to this science.

This is the cause of the pale, pasty complexion of many of our dames who are otherwise so charming. *They do not understand eating.* Instead of feeding at regular periods upon well-cooked, nutritious food, they waste their appetites upon cakes, sweets, and other indigestible articles.

Nothing is more fatal to purity of complexion. The diet must be regulated according to the natural complexion of the individual. The excessively ruddy should feed lightly, avoid heating articles of food and strong wines. The pale, on the contrary, should live on a more substantial diet, moistened with generous drink.

Too much sleep is as hurtful as excessive

watchfulness, and over exercise should be avoided equally with an indolent repose.

Extremes of temperature are very unfavorable to the complexion. Persons naturally of a high color bear cold best, and the pale and dark, heat best. The obvious means of protecting the complexion from heat and cold is to avoid exposure. If this is inevitable, nothing is better to prevent tanning by the sun or any of the effects of temperature, than to powder the face when dry with ground starch or rice.

When the skin of the face is dry, brittle, thick and pimply; it may be well to apply some *pommade de coucoubres*. A little may be spread over the complexion with advantage before exposure to the sun, or to the fresh breeze, such as is met on the seashore.

In order to preserve the freshness of the complexion, there are certain pastes which may be used. They are put on at night, covering the face like a mask, and removed in the morning by washing with chervil water (*eau de cerfeuil*). The best composition for one of these masks, not to conceal, but to generate beauty, is this: Ground barley, three ounces; honey, one ounce; white of egg, one. Mix into a thick paste.

Skins differ. Some are cold and smooth; some moist and warm; some oily; some hard and dry. They differ also in thickness, color and elasticity. The thin, soft and delicate skins belong to the brunettes, the thick to the dead white complexions. The grain of the skin also differs—it is fine or coarse, as it may be.

Now, how is the skin to be kept fine and

beautiful? By perfect cleanliness, air, sunshine and good health.

Sunshine, in spite of tanning and freckles, is good for the skin. So is fresh air. Both united give bloom and color to it; and if the air and sunshine are taken early, before the former has lost its morning fragrance, and while the latter has not yet gained its power to tan, the benefit is very certain, and a bloom of Hebe may be expected.

Elderflower-water cools and refreshes, and, therefore, benefits the skin; so also does rose-water, but scarcely with as good results. In summer the use of these perfumed and spirituous waters will be found very pleasant and freshening, and is quite allowable. But animal grease of any kind, and *cold cream*, should never be put near the skin.

If greasing it is required, olive oil should be used, and this will sometimes be beneficial for very dry, chapped skins, as it softens them. Rub the face with it gently every night, in winter, and your skin will never chap.

But a naturally oily skin must on no account have oil used for it; a few drops of camphor in water may be used, or it may be powdered with fullers' earth, after washing, as a baby's skin is sometimes treated. Violet powder, constantly used, makes the skin rough and enlarges the pores.

Neither paint (which may produce terrible diseases, and can only harm the skin) nor powder, nor grease, are necessary. Rain-water, good soap, and a rough towel suffice for a perfect toilet.

We subjoin a quotation from some excellent articles on this subject, which appeared in a popular periodical some two or three years ago. They were called "The Secrets of Beauty." The passage to which we allude is *à propos* of one of the famous beauties of the sixteenth century.

"It was not to such tricks"—the writer has been speaking of wearing masks—"it was not to such tricks that Diane of Poitiers, Duchess of Valentinois, resorted to preserve her beauty to the age of three-score years and ten; she who at sixty-five rode on horseback like a girl. This remarkable woman was a celebrated beauty in an age of beauties; yet, strange to say, no historian has ever given details of those wondrous charms which captivated two kings—one of them fifteen years her junior in age. We do not even know whether her eyes were blue or black, whether her hair was light or dark; we only know that she was the loveliest woman at a court of lovely women, and that at an age when most women are shriveled specimens of ugliness.

"People said that she possessed a secret that rendered her thus impervious to the ravages of time. What was this secret then? Did she ever tell it? Never. Did any one ever know it? Yes, her perfumer. Did he ever tell it? Not during her life. It's known, then? It is, for those who will have the patience to wade through musty manuscripts and books. May we not know it? You will only smile and disbelieve. Try. Good then, I will translate Maître Oudard's own words to you:

"I, Oudard, apothecary, surgeon, and perfumer, do here declare on my faith and on the memory of my late honored and much-beloved mistress, Madame Diane of Poitiers, Duchess of Valentinois, that the only secret she possessed, with which to be and remain in perfect health, youth and beauty to the age of seventy-two, was *rain-water*. And in truth, I assert there is nothing in the world like this same rain-water, a constant use of which is imperative to render the skin soft and downy, or to freshen the color, or to cleanse the pores of the skin, or to make beauty last long as life."

Thus the only service which Maître Oudard rendered his illustrious mistress was to gather the rain-water for her, bottle it and seal it up, to be in readiness in case of scarcity of rain. So all these bottles of philters which daily arrived from the great perfumer to the still greater lady only contained rain-water. Is that possible?

"Diane always took an hour's out-door exercise before the dew had left the ground."

Early rising is, no doubt, one of the secrets of beauty; that it was so understood by our ancestors, the superstition of the May dew testifies. But now, alas! the attendant spirits of our households will never rise till the dew has long evaporated. For our young ladies, early rising soon becomes a forgotten virtue of the school-room.

Moles are frequently a great disfigurement to a face, but they should not be tampered with in any way. The only safe and certain way of getting rid of them is by a surgical operation.

Freckles are of two kinds. Those occasioned

by exposure to the sunshine, and consequently evanescent, are denominated "summer freckles." Those which are constitutional and permanent are called "cold freckles."

With regard to the latter, it is impossible to give any advice which will be of value. They result from causes not to be affected by mere external applications.

Summer freckles are not so difficult to deal with, and with a little care the skin may be kept free from this cause of disfigurement.

Some skins are so delicate that they become freckled on the slightest exposure to the open air in summer. The cause assigned for this is that the iron in the blood, forming a junction with the oxygen, leaves a rusty mark where the junction takes place.

If this be so, the obvious cure is to dissolve the combination—for which purpose several courses have been recommended.

1. At night, wash the skin with elder-flower water, and apply this ointment—made by simmering gently together one ounce of Venice soap, a quarter of an ounce of deliquated oil of tartar, and a quarter of an ounce of oil of bitter almonds. When it acquires consistency, three drops of rhodium may be added. Wash the ointment off in the morning with rose-water.

2 (and best). One ounce of alum, one ounce of lemon juice, in a pint of rose-water.

3. Scrape horseradish into a cup of cold sour milk, let it stand twelve hours, strain, and apply two or three times a day; but this remedy is painful, and must be used with care.

4. Mix lemon-juice, one ounce; powdered borax, a quarter of a dram; keep for a few days in a glass bottle; apply occasionally.

5. Another remedy is, muriate of ammonia, half a dram; lavender water, two drams; distilled water, half a pint; apply two or three times a day.

6. Into half a pint of milk, squeeze the juice of a lemon, with a spoonful of brandy, and boil, skimming well; add a dram of rock-alum.

There are various other discolorations of the skin, proceeding frequently from derangement of the system. The cause should always be discovered before attempting a remedy, otherwise you may increase the complaint instead of curing it.

Mr. Wilson recommends the following as a good remedy for removing discolouration of the skin:

"Elder-flower ointment, one ounce; sulphate of zinc, twenty grains; mix well, and rub into the affected skin at night. In the morning wash it off with plenty of soap, and when the grease is completely removed; apply the following lotion: Infusion of rose-petals, half a pint; citric acid, thirty grains. All local discolorations will disappear under this treatment; and if the freckles do not entirely yield, they will, in most instances, be greatly ameliorated. Should any unpleasant irritation or roughness of the skin follow the application, a lotion composed of half a pint of almond mixture and half a dram of Goulard's extract will afford immediate relief."

A placid temper will long keep wrinkles in

abeyance, and years of good humor and kindness will leave a sweet mouth to old age, while cultivated intelligence will give expression and spirit to the eyes.

We must say a few words about the disfigurement to which the skin is subject at times, in small black specks—a sort of pimple. A doctor informs us that these are caused by the enlargement of the perspiratory ducts, which leaves a portion of the perspiring matter exposed to the air, which turns it black. It should be squeezed out; and if the tube is still large, and the same appearance likely to return, it must be touched by a *doctor* with caustic, to contract the opening; but ordinarily the duct will close of itself.

Small pimples may be removed by using a wash of about as much borax as would cover a silver dime, in a cup of water, the face to be dabbed with it with a soft rag.

Gruel may be used to wash the face in cases of eruption, instead of soap, which will irritate the skin when not in a healthy condition, but in such cases resort should be had *at once* to the surgeons who have made the study of the skin a specialty, and no quack remedies should be used. All a lady can do for herself under the circumstances would be to use great cleanliness, and be careful not to wear any part of the dress tight.

Cosmetics destroy and never really improve the skin, whether it be in a healthy state or not.

Sallowness belongs to a bad state of health, and should also come under the discipline of a physician.

The following simple preparations for the toilette appearing to be of use, we may give them a place in this chapter:

Toilet Vinegar: Add to the best malt vinegar half a pint of cognac and a pint of rose-water. Perfume may be added, and if so, it should be first mixed with the spirits before the other ingredients are put in.

Philocome: This is the name of a good French pomade. It is made of melting three ounces of white wax, by the action of hot water round the vessel in which it is placed, and while the heat is kept up adding a pound of olive oil. Scents, such as bergamot, may be added as the other ingredients cool. Varieties of perfumes are used by the manufacturers.

Sticking Plaster: Stretch a piece of black silk on a wooden frame, and apply dissolved isinglass to one side of it with a brush. Let it dry; repeat process, and then cover it with a strong tincture of balsam of Peru.

Lavender Water: This mildest of perfumes is a preparation of oil of lavender, two ounces, and orris root, half an ounce; put it into a pint of spirits of wine, and keep for two or three weeks before it is used. It may require straining through blotting-paper of two or three thicknesses.

Milk of Roses: This is a cosmetic. Pound an ounce of almonds in a mortar, very finely, then put in shavings of honey soap in a small quantity; add enough rose water to enable you to work the composition with the pestle into a fine cream; and in order that it may keep, add to

the whole an ounce of spirits of wine by slow degrees. You may perfume with ottar of roses. Strain through muslin. Apply to the face with a sponge or a piece of lint.

To keep the skin fair, mix one spoonful of the best tar in a pint of pure olive or almond oil, by heating the two together in a tin cup, set in boiling water. Stir until it is well mixed and smooth, putting in more oil if the compound is too thick to run easily. Rub this on the face when going to bed, and put a soft cloth over it. Wash off with warm water.

Freshness of skin is prolonged by a simple secret—the tepid bath, in which bran has been stirred, followed by long friction. This keeps the blood at the surface.

To wrinkles we are at last obliged to submit, when Time shrivels us with his scorching fingers; but art has, notwithstanding, exercised its ingenuity in devising means of avoiding for a while and concealing the ravages of this arch enemy of beauty. When the inexorable old fellow does lay his hand upon us, we may try to wash out its traces with the following lotion: Turpentine, thirty-six grains; water, three drams. Mix and apply at night, letting it dry on the face. If the lotion does not succeed, all we have to do, while submitting to Time's rough handling, is to stop the chinks it may make with the following: Essence of turpentine, two and one half drams; gum mastic, one dram; fresh butter, two ounces. Mix thoroughly. There are two or three small longitudinal furrows seen on the forehead, which are sure indi-

cations of an eager, anxious mind. These constitute what is called knitting of the brow, and are seldom absent from the American face. They are too deep for any filling up, and the only remedy for them is to take life easier.

A young woman employed as a dancer in a traveling company of actors, died suddenly, a year or two ago, killed, the physician said, by the poisoning of her blood from the paints used in the making-up of her face for the stage.

It is known that a famous clown and pantomimist died of softening of the brain, induced by the pigment used to give his face its chalky whiteness.

The ill effects of such applications are not confined to actors, who use them as one of the appliances of their business. Modest young girls "make-up" their faces for the ball-room, or the street, whitening the skin, blackening the brows, removing superfluous hair, etc., by means of antimony, bismuth, white lead, and other poisonous compounds.

The poisons do not necessarily kill, though sometimes they produce physical conditions that may lead to death; but before middle age they leave the skin dry, yellow and cracked and induce headaches and dimness of sight.

The worse agents in propagating these practices are paragraphs and advertisements in the newspapers, recommending the cosmetics, and anti-fat medicines. A moment's reflection should teach persons who are inclined to use the latter compounds that a medicine powerful enough to remove the fatty deposits

of the body in a week or so, must also destroy the tissues. Death has resulted from their use, and low fevers are not infrequently produced by them. The best way to preserve beauty is by a rigorous attention to daily bathing, to exercise and to sleep.



CHAPTER X.

THE HANDS AND FEET.

The Hand—Shape—Color—Nails—To Whiten the Hands
—Red Hands—Cause and Cure—Expression of the
Hand—Rings—The Feet.

THE hand should be long and delicate, yet plump, with taper fingers, the tips of which, when the hand rests on its palm, should turn back a little.

Small and delicate hands are more common in the United States than elsewhere. There is scarcely any charm of beauty which surpasses that of a beautiful hand. Whiteness is essential to it, but the finger nails ought to have a rosy tinge, and also the palm of the hand.

Our readers will perceive, at once, that the beauty of a well-formed hand will depend for loveliness of complexion on the circulation. Imperfect circulation gives the blue tinge we see in some hands in winter, or the red look which is equally objectionable.

Perfect health, necessary for the complexion, is, of course, essential to the hand. A sickly-looking hand, however white, may move tenderness and pity, but is not beautiful.

The time to form the hand, we are told, is in

youth. Any mother may give her daughter tapering fingers if she chooses to take the trouble; if she insists that there shall be a daily pinching of the finger tips, slight, of course, while the flesh is soft and yielding, and a nightly wearing of steel thimbles.

The latter is rather heroic treatment, and possibly to save us from this barbarous torture have been introduced into this country all the artistic devices of the Parisian manicure, in the management, development and cultivation of the fingers and nails. Americans should not allow the French to excel them in any art indicative of cleanliness, taste or refinement; and for what reason, then, should the finger nails not receive as much attention as the teeth. A visit twice a week to a manicure will keep the nails in a high state of polish and beauty, but this is hardly necessary, for with due care at home, with a file, a chamois polisher, and powder which comes put up in a dainty case, one may take very good care of her nails. Before cutting, the nails should be held in very warm water, to make them soft and flexible, then they should be cut in the form a half moon for the hands, and square (nearly) for the feet.

There are various simple methods for making the hands soft, smooth and white. Glycerine, well rubbed in, and protected by a pair of old gloves worn overnight, is the usual remedy, but glycerine is poison for some hands, making them more rough and chapped than they were before its use.

In such a case, the following is a preparation

which might be used to advantage: The yolks of two fresh eggs, beaten with two teaspoonfuls of the oil of sweet almonds, one ounce of rose-water, and thirty-six drops of tincture of benzoin. Make a paste of this, and either anoint the inside surfaces of a pair of gloves with it, or spread it freely on the hands and draw the gloves on afterward. In most cases all that is needed to soften the hands is to rub sweet almond oil into the skin two or three days in succession. The hands are always improved by wearing at night gloves that fit tightly, especially if the gloves are of soft castor or dog skin.

The following is a European recipe for whitening the hands: Take one-half pound of soft soap, a gill of salad oil, an ounce of mutton tallow and boil together; after the boiling ceases, add one gill of alcohol and a scruple of ambergris. Take a pair of gloves three sizes too large, open them, and spread the inner surface with this paste, then sew them up so they can be worn at night. Rubbing the hands well with almond oil each night, and plastering them with as much fine chalk as they can take, will usually whiten them in three days' time, if they are not past all hope.

Alkanet makes a good stain for the finger-tips. One-eighth of an ounce of chippings tied in a coarse muslin bag and soaked for a week in diluted alcohol will give a "tincture of lovely dye." The tips of the fingers should be touched with cotton dipped in this mixture.

The first great requisite of beauty is absolute

cleanliness, obtained by a plentiful use of pure, soft water and good soap. Rain-water or distilled water is the best, but as this is not always obtainable, powdered borax is a necessary toilet article. It will make hard water soft and pleasant for use. Acids must be carefully avoided. To remove ink or vegetable stains the juice of a lemon will be found to answer the purpose, fine white sand is also very good for removing stains; it will also soften the skin.

Fill a wash basin full of fine white sand and soap suds as hot as can be borne. Wash the hands in this five minutes at a time, brushing and rubbing them in the sand. Flint sand is the best, or the white powdered quality sold for filters. It may be used repeatedly by pouring the water away after each washing. Rinse the hands in pure water.

The hands should never be suffered to remain long soiled with anything that will stain them. But unless there is some reason for it, it is better not to wash the hands very often. They should always be dried with a soft towel, and powdered with violet powder.

In winter, the hands should be washed with oatmeal and warm soft water to prevent chapping, or, if chapped, camphor ball and glycerine should be rubbed on at night.

Red hands are caused by want of proper circulation, and are peculiar to the debatable age between youth and womanhood. Constant exercise, electricity and warm gloves, and keeping the wrist covered are the best means of restoring their color. Whenever the hands are in-

clined to become red, warm milk and water should be used on them at night before going to bed.

Chilblains on the hands are to be carefully guarded against, as they always leave disfiguring protuberances on the finger joints. Very young girls or persons who take little exercise are subject to them from want of circulation. They must be most carefully guarded against by never holding very cold hands to the fire to warm, and, next, by never omitting daily exercise. The hands should be well dried and strongly rubbed after washing, and covered from the out-door cold. Electricity received into the system prevents chilblains.

When they appear the following wash is recommended for them:

Chilblain Wash: Two ounces of sal ammonial to be placed in one quart of rain water; put it on the fire and let it boil until the sal ammonial is dissolved. It must be rain-water and not applied near the fire, but rubbed on the chilblains two or three times a day.

Should the chilblain break, it may be dressed twice daily with a plaster made of the following ointment; One ounce of hog's lard, one ounce of beeswax and half an ounce of oil of turpentine; melt these and mix them thoroughly, spread on leather and apply immediately.

Sunburn ought not to exist on the hands, as even when gardening they may be kept covered with old gloves; but if the hands chance to get browned, lemon-juice should be used to remove the tan.

For freckles (which are a great blemish on the hands and arms, and give a common look), make and apply the following mixture: Lemon-juice, one ounce; powdered borax, one-quarter of a dram; sugar, half a dram. Keep it in a glass bottle for a few days, and apply occasionally.

Warts may be removed by tying a piece of raw beef, soaked for twenty-four hours previously in vinegar, over them. In a week, if it is worn constantly; and in a fortnight, if it is worn only at night, the wart will disappear, and leave no scar on the flesh. Warts from the face may be removed in the same way, by fastening the vinegar-soaked meat on by strips of sticking-plaster.

Warts can also be removed from the hands by tying tightly about their base a silken thread, and thus strangling them; by cutting with a knife, taking care to touch the bleeding surface with a little nitrate of silver, or by caustics. The best of these is the pure acetic acid, with which the wart should be lightly touched night and morning, taking care that the application does not extend to the surrounding skin. A little wax spread about the base, or a bit of sticking-plaster with a hole cut in it, and passed over the top of the wart, is a convenient means of protection to the neighboring parts.

Many people are much inconvenienced and annoyed by an excessive perspiration of the hands. It is not uncommon to see such constantly occupied with soaking up, by means of their cambric handkerchiefs, the moisture of their dripping palms. This unceasing exuda-

tion is more or less constitutional, and is to be cured only by remedies applied to the body generally, such as tonic medicines, generous living, regular exercise, particularly riding on horseback, and sea-bathing. The best of all local applications is powdered starch. Mental causes have great influence, and particularly depressing emotions of all kinds. These, therefore, should be avoided if possible,

The hand should look able to move swiftly and skillfully. There is much expression in it. A lymphatic, lazy hand is easily distinguished from the hand of the artist or musician. Good manipulations impart character and grace to it.

Rings, when elegant, embellish the hand, and are perhaps the most graceful ornament of the young, but *too many* of them cripple and disfigure the fingers.

The veins on the back of the hand are sometimes too large and noticeable for good looks. However well made the hand may be, they cannot appear beautiful if prominently veined. This generally arises from some peculiarity of the organization of the blood vessels, and cannot be entirely removed. Much can be done, however, toward lessening this natural defect by a few simple precautions.

The hands must not be washed in very hot water, or allowed to hang down, as the blood will thus fill and stretch the veins. Care also must be taken to avoid all compression of the arm and wrist by tight arm-holes and sleeves. A close-fitting glove, however, may be worn with advantage.

The habit of biting the nails is ugly as it is fatal to them. They become excessively brittle in consequence, not being allowed time to acquire their natural toughness, and, moreover, the ends of the fingers being unsupported, turn over, forming an ugly rim of hard flesh which finally prevents the regular growth of the nail. When this deformity is once established it is almost impossible to remedy it. The best plan is, with the abandonment of the frightful habit of biting the nails, to press down the fleshy excrescence with sticking-plaster and bandages. The surest preventive of what we term hang-nails, is habitually to keep down the growth of skin at the base of the nails. They should never be torn away or bitten off, but cut with a pair of sharp scissors. When much inflamed, as they sometimes are, it becomes necessary to apply a poultice or some diachylum plaster. All hard, irritating and corrosive substances must be kept from the hands, and excessive cold avoided.

The rose tint essential to beauty of the nail comes from the transparency of its substance, through which is transmitted the color of the flesh. This depends much, however, upon the health of the person.

CHAPTER XI.

THE FEET.

Shape—Description of a Beautiful Foot—The Instep—Lotions for the Feet.

A PERFECT foot is a great rarity. It should be of a size graduated to the height of the person, and white, well-arched, and firmly planted. Such a foot, neither too large nor too small, but justly proportioned to the stature it supports, with a smooth surface, regularly curved outline, and distinct divisions, is now only to be seen in art. The woman of ancient Greece possessed it, for the sandal she wore left the foot unfettered, and gave a free development to its natural grace and proportions.

Ariosto describes a beautiful foot as "*breve, asciutto, e ritondetto,*" that is, "short, neat, and a little rounded," *i. e.*, not thin.

The Chinese have made a deformity of a beauty by exaggerating it, and one shudders at all their women underwent in ancient times to attain their horrible fashionable disfigurement. But we have been told by the daughter of a Chinese lady that they have greatly changed in this respect, and (like some others) now feign the imaginary grace.

The foot is made to appear very short by wearing immensely high heels, which show the toe on its point, and by raising the foot nearly perpendicularly, diminish its apparent length as much as they desire it to be diminished, and produce the same crippled, stumbling walk.

The boot and shoe of our day, with the prevalent notion that everything must be sacrificed to smallness, have squeezed the foot into an ill-shapen and indistinct mass, where it is impossible almost to recognize its parts, and especially the toes, in the completeness of their original forms.

In all antique statues the second toe is observed to be longer and more salient than the others. This was undoubtedly the original form of Nature, but it is seldom, if ever, seen in the modern foot, the shape of which has been so greatly perverted by the shoe. Great care should be taken to adapt the shoes as perfectly as possible to the natural conformation of the feet. They should be long and wide enough to admit of a free play of the toes. The span between the heel and beginning of the sole of the shoe should be firm and of the same curve as the natural arch of the foot. A boot or high shoe should be preferred to a low one or a slipper, for it protects the foot better; prevents the tendency to swelling, and is favorable to the walk and attitude.

The natural arch of the foot is a distinctive mark of what we are pleased to call ourselves—a superior race. The African has hardly any arch at all, and “wid de hollow of his foot he

makes a hole in de ground" of the Ethiopian song, is hardly an exaggerated description of the negro's peculiar structure. Fashion, with its usual tendency to exaggerate natural beauty, adopts the high and forward heel, with the view of heightening the instep, or increasing the arch of the foot, which is so much coveted. This attempt to force a grace beyond the intention of Nature is followed by the usual result of distortion and disease. The high and misplaced heel, and the other vices of construction of the fashionable shoe, force the toes forward, constrict them violently, and not only deform the foot but torture it with various painful affections.

The doctors object to these high heels as injurious in the extreme. Indeed the very high heels recently worn have produced a new and serious complaint of the feet, requiring, to cure it, a painful operation.

The growing of the nail to the flesh of the toe is one of the common results of wearing a fashionable or ill-made shoe. This is one of the most painful affections. In its earliest stages it can be cured by paring the nail, always in the center of its free end, without touching the angles, until it becomes of a semi-lunar shape, with its concave looking outward. The tight and high-heeled shoe, however, must be at the same time abandoned. If the disease is too severe for this simple remedy, recourse must be had to the surgeon, who will remove it by an operation, which is considered, though not dangerous, the most painful of his art.

The corn and bunion come from an enlargement of the natural papillæ, which exist everywhere in the skin, and the thickening and hardening of the integument which surrounds and covers them. They are produced solely by ill-fitting shoes. They can be easily relieved by cutting, but they can only be effectually got rid of by the removal of the cause.

Next to the knife—which is dangerous in a clumsy hand—the best remedy is the application, by means of adhesive plaster, of a piece of wash-leather or amadon—or spunk, as it is commonly called—cut so as to cover the whole corn, and pierced in the center, with a hole corresponding to the size of its summit. This diffuses the pressure, and removes the particular friction which has created the excrescence.

The blisters which usually form on the feet after a long and fatiguing walk, should be opened with a needle, and all the fluid allowed to escape, but the skin which contains it ought never to be removed. The application of a little cold cream and rest will be all the additional treatment required.

The best remedies for chilblains are cold water, snow, wine, brandy, hartshorn and oil, cologne, lavender, rubbed daily, on the affected parts, provided they are not yet broken into sores or ulcers. An ointment, made as follows, is considered excellent: White precipitate, six grains; chloroform, twenty drops; cold cream, one ounce.

When the chilblain is very painful, and there is a good deal of swelling, a poultice of elder or

camomile flowers will be useful, followed by a little simple ointment and laudanum.

The feet, like the hands, are not seldom affected with an excessive sweating, which, moreover, has the additional inconvenience of being almost always of an unpleasant odor. This is often a constitutional infirmity, which, although it can be diminished by a minute attention to cleanliness, cannot be entirely removed. It must, therefore, be washed.

The best applications for this purpose are lotions made of infusions of sage thyme or rosemary; but care must be taken not to repeat them too often, lest the skin should become finally macerated by constant wetting, and rendered more favorable to the secretion of the perspiration. One application, morning and night, will be sufficient. After each, the feet must be well dried, and rubbed with powdered starch or orris-root. It is a good plan to dust the inside of the stockings with this: Starch-powder, sixteen ounces; orris-root powder, four ounces; camphor, two and one-half drams, all well mixed together.

CHAPTER XII.

CARRIAGE OF THE BODY.

How to Walk—Erectness—Ease—Distribution of Weight—
Carriage of Arms—Shoulders.

AMERICAN women are ordinarily too brisk. Hence results a jerkiness, if we may use the word, which is fatal to that calm and almost languid flow of movement essential to grace.

The Greek women of antiquity, who were very studious of their attitudes and actions, thought a hurried and sudden step a certain sign of rusticity.

La Bruyère says a fool never comes in or goes out of a room, sits down or rises up, or stands upon his legs like a person of sense.

A habit of walking stiffly frequently comes from wearing excessively tight dresses, particularly in youth, and a very ugly way of stepping heavily is generally produced in children by their nurses and other grown people not adapting their walk to theirs. A certain relaxation as it were, or *abandon*, as the French say, in each attitude, and a suppleness in every movement greatly increase the intensity of a graceful form.

A gait, easy, undulating, vigorous—is an accomplishment which no pretty woman can dis-

pense with; but this is impossible, unless the feet and ankles are allowed the utmost liberty of motion. The walk which is something between a totter and a run, or is made up of a succession of jerks, disorganize, so to speak, the lines of the whole figure.

Narrow shoes, with high heels, which are now the fashion, are serious obstacles to a good gait. Without a solid basis, it is impossible to sustain the form in an erect posture, and poised, as our young women are, upon the stilts in fashion, it is not easy to preserve their equilibrium. They thus habitually bend forward or backward, to the right or left, displaying anything but the "poetry of motion" when they walk, and in course of time they become permanently misshapen in one direction or the other.

We do not deny that moderately high heels (in their right place) have a certain smartness, when they do not injure the walk, the gracefulness of which is most important. "*Pedes restis defluxit ad imos, et vera incessu patient Dea,*" says Virgil; that is, Venus wore a long train, and was known by her graceful walk to be a goddess.

"In length of train descends her sweeping gown,
And by her graceful walk the queen of love is known."

Dryden.

We have long acknowledged the grace and dignity given by length of train; it is to be desired that the graceful walk were more sought after by our women.

To attain it, the movement must be made from the hip; it will not then shake the gar-

ments; the waist being still, except from that gentle, willowy, swaying motion which accompanies the movements of the most graceful figures.

One of the best modes of attaining a walk from the hip, is to practice walking with something poised on the head. The graceful Hindoo girl can bear a pitcher on her head, unsupported by the hand, simply because she moves from the hip, instead of from the waist—a mode of walking which the necessity of pitcher-carrying probably originally induced.

Of all forms of exercise, walking is the best, because it acts on the whole body, and acts evenly. It is the best of doctors, for its sanitary influence is moral as well as physical. Everybody should be in the open air at least two hours daily, and if in ordinary health should walk at least two miles daily—not a dull, rigid, constitutional walk, but a brisk, joyous, exhilarating walk, and, if possible, a walk *with an object*. Be it understood that “shopping” is not walking; nor “sauntering.” You must use activity enough to send the blood faster through the veins, which will bring a glow to the cheek; but you must stop short of actual fatigue.

CHAPTER XIII.

DRESS WITH RESPECT TO HEALTH AND BEAUTY.

THE evils of tight lacing have been often commented on, and many illustrations have been given of the terrible effects of this practice. The pictures of horrors drawn by popular writers on the subject, the deformed chests, crooked spines, diseased hearts, consumptives, etc., one would suppose would long ago have frightened every one out of their dearly-loved corsets. In spite of all that can be said, however, if fashion demands it, women will continue to be deformed in this way. They have been appealed to, I fear in vain, to return to the free and unconstrained habit, not of uncivilized races, perhaps, but of classic Greece and Rome.

The statues and paintings of Venus and other representations of perfect female beauty and grace, all have the waist full, with only a gentle inward curve at the sides, instead of the sharply-pinched waist of modern society. Women have been told that they mistake the beau ideal of beauty; that Nature detests angularity, and delights in graceful rotundity and curved lines—to no purpose.

Tight lacing makes one intensely uncomfortable, to begin with, and long persistence in the

foolish practice, reddens the nose irremediably, and as certainly as tight shoes produce sick-headaches. The outraged blood, forced out of its legitimate channels, retreats vengefully to a point where its settlement must ever remain a source of keenest mortification. "I have heard of a woman," says one writer on this subject of tight lacing, "who would have been beautiful but for this blemish, and, in desperation, she applied leeches repeatedly to the inside of her nostrils to abate the nuisance. The experiment was unsuccessful; the sullen red held the fort obstinately. Nor have I ever known a case where lungs and heart were subjected to long compression, in which, in due time, the violence done to the vitals was not proclaimed by a crimson-tipped nose, as fiery as a dram drinker's. That is, unless the author of the deed died of consumption or apoplexy before the height of bloom was perfected."

It is useless to continue this subject, for if the physiological argument above—especially the one referring to the red nose—will not abolish the fashion of wasp-like waists, I know of nothing that will.

In fact, tight ligatures anywhere about the person are apt, by impeding the circulation, to ruin the complexion, and to thicken the ankles, not to speak of the injury to the health.

The frequent and extreme changes of fashion in the matter of ladies' hats and bonnets, and in the style of arranging the hair are very unfortunate.

At one time a hat is worn low upon the fore-

head, and the back of the head is left exposed; again, the covering is set back upon the crown, and the forehead and top of the head are bare; during one season, the whole head is enveloped in a huge bonnet, which during the next season, is replaced by a slight affair that rests on the top of the head, and does not so much as cover the ears.

In dressing the hair quite as much diversity occurs. At one time it is massed over the back of the neck, at another, on the crown or just above the forehead. Now it is gathered about the ears, and now carefully brushed away from them.

Any one of these fashions would be comparatively harmless if it were continuous, as habit would soon inure to it, though some of them are so far from the natural design of protecting the head from heat and cold that they could never be wholly comfortable and safe. But the great danger is in their frequent changes. Among other evil results, many cases of neuralgia of the head or face, and of deafness, are owing to this cause. It is not to be expected that such changes of fashion will be discontinued, and some conformity to the prevailing fashion is a social duty as well as a necessity, but there is neither duty nor necessity to make these changes so sudden and extreme as they often are. Especially unsafe is it to make such changes in cold weather.

The wearing of veils is in general bad for the eyes, and should in ordinary circumstances be avoided as far as possible. This is especially

true of black crape and other dark-colored and thick veils, of those which are figured, and those which are drawn tightly over the face. The dark and thick ones keep the eyes in perpetual twilight, and therefore perpetually strained. This evil belongs, indeed, in greater or less degree, to all veils worn over the eyes. The figured ones render the light uneven, and constantly attract visions to the figures, by which means they greatly fatigue the eyes, and have been thought, in very numerous instances, to produce near-sightedness. Closely-drawn veils, besides having the disadvantages of loose ones, interfere somewhat with the evaporation of moisture from the eye, and promote inflammation. There are, indeed, some conditions of the eyes, or of the surrounding air and light, that make the use of veils necessary at times, but this should always be determined by a physician.

As to dresses they should be made "to fit," but while neatness should govern your costume in all its parts, do not fall into the opposite extreme of rigid preciseness. I have seen ladies so tied and laced and pinned up as to convey the impression that if they moved the wondrous structure would perforce fall in pieces. I have seen others with every ribbon and flounce and furbelow so carefully arranged that you would think they had been working out Euclid's propositions in their silks and satins. Give nature room to breathe and move. Relieve the formal regularity of your attire by the flow of a ribbon or the graceful lines of a bit of lace.

Your dresses should be made to fit, not only as a matter of personal adornment (which, however, is by no means to be neglected), but because ill-fitting dresses provoke comment and draw attention.

"Dress," says Ruskin, "as plainly as your parents will allow you, but in bright (if not glaring) colors (if they become you), and in the best materials; that is to say, in those that will wear the longest. When you are really in want of a new dress, buy it (or make it) in the fashion; but never quit an old one merely because it has become unfashionable. And if the fashion be costly you must not follow it. You may wear broad stripes or narrow, light colors or dark, short petticoats or long (in moderation) as the public wish you; but you must not buy yards of useless stuff to make a knot or a flounce of, nor drag them behind you on the ground. If you can afford it get your dresses made by a good dressmaker, with utmost attainable precision and perfection."

We believe that few of our readers will deny the truth of our assertion when we say that beauty is not always when "unadorned, adorned the most;" in fact, in spite of the poets, we believe that dress has much to do with personal loveliness. It can enhance and set off beauties and conceal defects in a much greater degree than the generality of people are aware of. *Form* and *color* in conjunction, and modified by fashion, are the materials of the art of picturesque dress as well as of beauty. We advisedly say picturesque; by it we mean nothing singular

or *outré*, but that skillful adaptation of *form* and *color* which would best serve the artist if he were to be called on to paint a portrait of the wearer.

Fashion must be studied. Anything just become old-fashioned will always disagreeably affect the eye—probably, as we have said before, from association. We do not see the best people so dressed; style is lacking, and the effect becomes mean and poor. The fashions of past centuries have not this effect on us. We connect them in imagination with the pictures in which we have seen them worn by the great and beautiful of past ages, and we admire them and even wear them as becoming and ornamental when a fancy ball gives us an opportunity to do so. But with *modern* old-fashions it is very different. No one can deny the singular fact that nearly everything fashionable is pleasing. The extreme of all fashions should, however, be avoided.

Happily those of the present day lend themselves to picturesque effect; and in one point we may always use, in a great measure our own taste and judgment—I mean in the matter of color.

Now of the secrets of color, our women are too generally ignorant, though a move in the right direction has been made by recent art-teaching, which is having its effect.

Colors placed in juxtaposition effect a modification in tint or hue on each other. Place blue and green of nearly the same height of tone side by side, and you will perceive that the blue will

look less greenish, and become more violet, and the green will take an orange tint.

Under similar conditions, an orange and a red mutually effect each other, and pass respectively toward yellow and crimson. Even two white stripes by the side of two black, or even two gray stripes matched with two brown ones undergo severally, and severally induce a change, the tone of the gray or the brilliancy of the white being heightened, those of the brown and the black being in a corresponding degree lowered by the mutual neighborhood of these different stripes. It is then a phenomenon effecting tone (*i. e.*, relative depth of grayness) as well as tint (*i. e.*, relative quantity of color). Furthermore, black, white or gray placed in juxtaposition with colored stripes, exhibit changes the character of which can be readily anticipated by reference to what is called Chevreul's law. Thus white with red mutually produce difference both in tone and tint. The tone of white (absolute whiteness being the greatest height of tone, to which all color can approximate) reacts on the tone of the red, lowering it. The color of the red reacts on the colorlessness of the white, impressing this with a slight tint, not of red, but of the color most different from the red—that is to say, the complementary color, namely *green*. Thus red and white become respectively a deeper-toned (darker) red, contrasted with a slightly greenish white. Thus, too, black and red become a very faintly greenish and much less rich black, and more white (lower-toned, paler) red. The hue

variations become marvelously distinct in a well-chosen gray whose tone is commensurate with that of the color juxtaposed to it. Here the modification of tone not affecting the relative brilliancy of the color and the gray, the former impresses on the latter its complementary tint, so that a red will render a like-toned gray quite perceptibly green, itself becoming of a purer redness, while a blue similarly brightened will impart to it a decided orange. Grays slightly tinted with any color have that color in a surprising way intensified by juxtaposition with its complementary, so that a bluish gray will become almost a decided blue in the neighborhood of orange.

The effect of color in juxtaposition to the complexion has, therefore, to be considered. We have seen that red placed against white gives the white a tinge of green. Our readers will understand, therefore, that although the skin is never a pure *white*, as silk or linen may be, still, red placed against it would not be becoming to a very fair complexion. A fair infant can scarcely bear the juxtaposition of a decided scarlet.

The rule is, you see, that the color in juxtaposition will cast its complementary color on the skin. But what are the complementary colors? We will explain.

There are three primary colors: red, blue and yellow. These united form all the other colors—for example:

Red and blue form purple; red and yellow, orange; blue and yellow, green.

Now each primary color has its complementary color in the *other two mixed together*. For instance, red has green for its complementary, because blue and yellow, the two other primary colors, make green. The complementary of yellow is *purple*, because red and blue make purple. Thus the effect of yellow, if placed in juxtaposition to a very *white* skin, would be to give it a tint of purple.

The complementary of blue is orange, for red and yellow make that color. Thus we see that red would give a tint of green, yellow of purple, and blue of orange.

The secondary colors formed by the primary are *green*, made by the union of blue and yellow; *purple* formed from red and blue; and *orange*, the union of red and yellow. The complementsaries of these colors are the primaries themselves.

The secondary colors united form the grays, which are tinged with the hue of the colors which formed them. Thus we have a red gray, a blue gray, a greenish gray, a purple gray, etc. And then follow all the neutral tints, with the browns of many shades, the doves, stones and fawn colors.

It will be apparent to our readers at once that the strong primary colors, placed in juxtaposition to the skin, cannot be very becoming, unless softened or modified. This is best done by the intervention of gray, which color is given by *lace*, the white threads of which reflect light, while spaces absorb it, and thus produce a gray shade.

White lace or black lace interposed between a strong color and the skin will be found to produce a softening and harmonizing effect. It is possible that an instinctive sense of this fact has inclined milliners to make their bonnets more becoming by edging the strings which touch the chin and cheeks with lace.

The reflection of color is another thing. A red light falling on the face would give a rosy tint—as we see in the effect of pink hangings to rooms, or the reflection of colored glass. But in the present day there is little possibility of obtaining by dress a reflected color on the face. When the bonnets surrounded the face, a pink lining would give a pretty rosy flush to it; but now-a-days, bonnets cast no reflection, and the strings alone test the skill of the wearer, being in juxtaposition with the sides of the face. Hats, however, may still be studied with a view to the effect of reflection.

In speaking of color, we must remember the infinite variety of tints, hues and shades, all bearing the same generic name merely modified by an uncertain adjective. In nothing is language so wanting as in a nomenclature for colors. Blue—but how many shades of blue there are! Warm blues, cold blues, gray blues, lilac blues—no end of blues! We call them all by one name, yet the *tint* may make all the difference.

“The learned,” says one, “who have invented so many words, ought to have imagined some that might give an exact idea of the colors and their shades. There are but few words to

designate colors, and even they are taken at hazard from ideas that are very far removed from each other. This annoys me the more because colors have for me harmonies as ravishing as those of music, because they awaken in my mind thoughts perfectly strict and individual, and their influence acts powerfully on my imagination. It often happens, even in houses in which I am not very much at home, that I rise in the midst of a conversation to go and separate the inimical colors which some unlucky chance has wrought into conjunction on one piece of furniture. There are, for me, between colors and their shades discords as strong as can possibly exist between certain notes of music. There are no false colors except in the nomenclature of *marchandes des modes*; but there are assemblages of colors as false as the notes of any one who had never had a bow in his hand, but took up a violin and scraped away at random.

"I remember two persons who were always disagreeable to me on account of the colors they persisted in wearing. The first was a certain large woman, who always appeared in green dresses and yellow bonnets; the other, a man who decked himself out in staring red waist-coats and bright blue cravats. I endeavored to contend against the prejudices inspired by such disfigurements. I have reason to repent. I have since had much to complain of in my relation with these two persons."

CHAPTER XIV.

DRESS CONTINUED.

It has been proposed that colors should be defined by the names of flowers, as forget-me-not blue, wisteria blue, bugloss blue, etc., a plan of which we highly approve. Using, however, our present nomenclature, we would say that turquoise blue is very becoming (in juxtaposition) to rather faded or very pale complexions, while the darker and warmer blue suits the fresh complexions. Blue is suitable to most persons, but should be softened by white when it comes in contact with the skin. It harmonizes with its complementary, orange, but fire and water are not more discordant than blue and yellow.

A brunette looks most brilliant in an orange dress or orange and purple, or orange and black. Yellow is sometimes effective with brunettes. Black goes well with it; but amber or orange is better. Primrose is fainter and more delicate, and may be used with purple or cerise. A tall figure, inclined to paleness, may wear orange and black or orange and purple.

Rose-color is very becoming to brunettes. A paler pink will harmonize with a very fresh

young complexion. For the sallow, and those who are no longer young, pink is sadly trying; it mocks their want of bloom.

Amber suits dark-haired people, but should be avoided by yellow-haired, fair ladies, to whom a light green is infinitely becoming. Green is a difficult color under gaslight, but may be worn in the day with combinations of white. For evening wear, it should be relieved with gold. Light green may be used with white, or brown, or dark green. Dark green is a favorite with the old painters, but requires to be relieved with white, and treated for color with a little crimson. Light green gives, in juxtaposition to white, a pink tinge. But we must remember, as we have said, that the skin is never quite white—and this has to be considered when we think of the juxtaposition of colors.

Brown is a good useful color, which may be relieved by scarlet or dark blue, or a touch of crimson. Charlotte Brontë represents one of her heroines, on one occasion, as dressed “in merino, the same soft shade of brown as her hair. The little collar round her neck lay over a pink ribbon, and was fastened with a pink knot.”

Drab and fawn are neutral colors, like gray, but somewhat warmer. They are susceptible of very various treatment, and may be heightened or toned down according to the wearer’s fancy. Gray, as a neutral color, is generally useful and widely popular. It may be enriched with bright colors, even scarlet or crimson, or treated with quiet tints.

Purple may be embellished with gold or

orange, or a little amber, or even scarlet. Mauve may be combined with cerise, white and gold. For slight mourning, it may be treated with black and white. Lavender, for half mourning, requires black.

Black, when not worn as mourning, may be used with white, or crimson, or a deep, rich yellow. It is almost always becoming and appropriate; it gives dignity to a *petite* figure, and enhances the mein and bearing of a stately one.

Cerise agrees with lilac, silver-gray, pale lavender, or it may be heightened by a dexterous use of gold and scarlet. Claret agrees with gold or orange.

Let every one try separately the effect of different colors against her skin, and suit it herself. Our present aim in these general hints is to show how important colors are in their effects, and how necessary it is to study them. We will, then, merely add that violet, which is a modification of purple, gives a yellow tint to the skin, and is becoming to no complexion.

Dead white is becoming to too florid people, as it deadens the red color by juxtaposition, but it makes pale, faded people look paler still.

Considering colors with regard to dress, we would advise that the great body of color should not be a strong and brilliant one, as scarlet, violet, bright green, etc., unless it is very much softened by dark trimmings.

The dress should frame a picture, not withdraw attention from it to itself. But soft diaphanous dress may be of bright colors, supposing that the *hue* be very delicate.

With regard to the putting of colors together, when two tones of the same color are juxtaposed—laid side by side or next to each other—the light color will appear lighter, and the dark color darker. This applies in respect to light and dark; but the same will obtain in reference to different colors; thus a blue placed next to an orange will have the effect of giving power to both, for the orange will be more positively orange, and the blue more positively blue, by simultaneous contrast. The same holds with neutrals or tertiaries, contrasted with primaries or secondaries. A red ribbon on any very dark ground—say black—would appear light, while the same tint of red on a very light or white ground would appear much darker. Any color in juxtaposition with its complementary must be heightened by such position, as must the complementary, reciprocally, in the same degree by the primary which is *its* complementary. This knowledge may be of great use in arranging a lady's toilet. There are some peculiarities about colors besides this; blue and white have a singular power of apparently increasing size, consequently they should not be worn by stout figures.

Black apparently diminishes size, as do the browns and darker tones of green and crimson.

There is something very restless in yellow. The eye cannot remain pleasantly fixed on any mass of it. Beyond a trimming, a ribbon, or a flower, it should be used with great judgment. But softened and toned down by being partially

covered with black lace, it is effective, handsome and well suited to brunettes.

Brown bears trimming with it, in a dark or amber shade, and is the only color we like to see united to it.

Black and amber look well together.

We must say a word here as to the effect of colors with regard to the idea of warmth. It is a physical fact that some are really warmer, *i. e.*, absorb more heat than others. Black, violet, indigo, and crimson are warm colors; green, blue, yellow, white, are cold, therefore adapted for summer wear. The grays are warm or cold, according to the tint; a reddish gray would be warm; a blue gray, cold.

Colors also should be worn in due proportion of harmony, and, as we have said before, the *mass* of color in a dress should not be of brilliant hue. The blacks, browns, grays, stones, dove-colors, are all better for the whole of the dress than the reds, blues, greens, or ambers, unless the latter are subdued by darker trimmings or some part of the dress being black; but we think, for the due display of beauty, the less prominent hues, with gleams of brilliant color united to them are best.

Lines affect the apparent height or breadth of the wearer. Stripes or trimmings down a dress give the appearance of greater height. Stripes or rows of trimming *round* the figure make it appear plumper and *shorter*. Consequently, too tall and too thin people should not wear stripes or trimmings down the dress, but *round* it, and the dress should be full and bunchy.

Short and stout people should wear long dresses not much trimmed above the bottom of the skirt. Lines or trimmings should run downward for them.

The waists of short ladies should not be worn too long, whatever the fashion may be, as it gives them a wasp-like look. Too great length of throat—especially when it is thin and scraggy—may be made less perceptible by wearing the hair full and low at the back of the neck. The dress should be made high at the throat, and a ruff or velvet should be worn; or for evening dress, a necklace. A throat, too short and thick, which brings the head too near the shoulders, should have the hair raised at the back, and wear neither velvet nor necklace, but flat collars, and the dress cut low at the throat. We may observe here, *en passant*, that the thick, white linen collars worn round the neck, are unbecoming except to young ladies. The strong contrast of pure white is too trying for a complexion not in its first bloom; the soft gray of lace is much better in its effect.

Much dignity is given by long and sweeping skirts; which also add to the apparent height of the figure. Short dresses make their wearers appear shorter; but when fashionable have a smart *piquant* look.

Light materials, which have a certain airy grace about them, should be worn by young girls. It adds to their apparent age to dress in costly moirés, velvets or dark rich silks, just as light airy dresses actually add in appearance to the age of their wearers when they are past

youth. The transparent muslin or grenadine of brilliant green mauve or blue which looks fairy-like and elegant on a young girl, gives an affected and poor look to her mother or aunt.

More solid and richer materials, and richer, fuller colors belong to middle age which has a ripe beauty of its own, and looks best in the brilliant hues of autumn, softened against the skin by lace, with which youth only can entirely dispense. It is amazing how the study of a harmonious dress will bring out the Juno-like beauty of matrons, which is lost in the lightness of a more youthful attire. And for old age also, soft, dark, warm colors will do much—with plenty of lace to soften the faded skin. For age, too, has its beauty and it is incumbent on old ladies as well as young ones to make the most of all personal gifts. A greater care as to what is worn is needed in old age.

For rich, old people, velvet, trimmed with old lace or fur, is always a becoming and beautiful dress; but there should always be gleams of rich color about it—crimson, or bright rich blue, or violet in the costume somewhere. Old withered hands should have lace ruffles hanging over them.

The choice of colors and some thought in blending them artistically will not take up more time than that bestowed on purchasing garments in bad taste—displeasing to the cultivated eye, and disfiguring to the wearer.

It is, therefore, surely not beneath the dignity of an American lady to take these matters into consideration.

There is no more complete finish to dress than a good glove. It should always be a shade lighter than the dress with which it is worn.

Gloves should fit the hands perfectly; but there is little chance of this being effected except by having them made to measure. Every one who has been in Paris must remember the care with which the glover there tries on and fits her gloves. In America, where no trial of them is allowed, and the numbers are utterly uncertain, one rarely ever obtains a perfectly-fitting glove.

The glove should be fully long enough to come over the wrist, and should have at least two or three buttons, otherwise the hand will look short and thick. An ill-fitting glove will, in fact, disfigure the most lovely hand. Gloves of the very palest shade of primrose, which look white by gaslight, are more becoming than the dead white kid, and last longer.

Gloves, in former ages, were embroidered with pearls and other gems, and were costly property. Now-a-days, the excellence of their fit and their perfect freshness are their beauty.

French gloves are considered the best cut, but the Irish gloves are quite as good.

The Swedish kid glove, in its natural tan color, looks very well, but it very soon becomes soiled, and is therefore not economical. The best gloves are always, in the end, the cheapest.

Gloves sewn with colors make the hands look larger. Attention should also be paid to the boots worn, as their good or bad shape disfigure or display the beauty of the foot. They should be made *longer* than is absolutely necessary, as

length of boot makes the foot appear slender. Walking boots should be thick enough to keep the feet dry. Their thickness will add to the height of the figure, and give a good firm tread—not flat-footed, as their house shoes are apt to look.

We believe we have now pointed out fully what is the effect and value of dress on personal beauty. We shall conclude this part of our subject with the following extract, as embodying our idea of what woman's dress ought to be: "In examining a well-executed ideal painting, containing a female figure, we perceive that there are no incongruities; the subject has been carefully studied in mass and detail. Age, too, has been considered. A young girl is represented in bright tint of delicate materials, with airy, graceful outlines, which veil without hiding the rounded contours of youth; the matron is more richly and gorgeously arrayed, while the redundancy of her figure is obscured by the dark colors and long heavy skirts of her robe; and the aged lady is well wrapped in warm and abundant folds of garments and mantles, which hide her shriveled form."

Jewels should be worn with regard to color. Rubies do not look well with mauve, nor topazes with red; white pearls and mauve are exquisite together, and rubies show best with pearl-color and *some* tints of green. Diamonds, from their luster of many hues, may be worn with nearly every color, but show best with black.

A general knowledge of the effect of color will, we are sure, do much for harmony in dress.

Of colors worn in the hair, we may add that they should be brilliant and effective, harmonizing or in contrast. In red or auburn hair, a pink bow should not be worn; green is the contrasting color, and blue looks well in it.

In black hair, red, amber, light green, or a strong blue, looks well. In fair hair, light cerulean blue, deep rose-color, or a strong green, will do.

White flowers do not look well in any light hair; colors are better. In pale brown hair, crimson ribbon does well, or dark blue. Brunettes may wear the more brilliant colors, and will look the fairer for them. But we advise them to put lace *always* next the skin.

In well-drawn pictures, we find that a woman's hair is arranged to define the natural contour of her head. In youth, the hair falls backward and downward in waving and curling masses; in mature womanhood, it is coiled round the head; in old age, a silken hood or lace kerchief still follows the natural outline.

In concluding this chapter we beg to remind our readers that *taste* in dress, as in every other art, is worth cultivation; and that when its perfection has been attained by American women, much of the expense lavished on costly but unbecoming and tasteless dress will be spared, for they will become capable of inaugurating fashions themselves, and will learn how, at how little expense, good taste will improve their national beauty.

CHAPTER XV.

MANNER AND DEPORTMENT.

THE secret of good manners is to forget one's own self altogether. The people of really fine breeding are the ones who never think of themselves, but only of the pleasure they can give to others. No adornment of beauty, of learning or accomplishment go so far in its power to attract as the one gift of sympathy.

The great secret of Madame Récamier's sway over the hearts of others was this one thing only —her genuine and unaffected interest in the good and ill fortunes of her friends. She really cared for the happiness and success of others, and they felt the genuineness of her sympathy. It surrounded her with an immortal charm.

Let any girl imitate Madame Récamier's manner. Let her go into society thinking nothing of the admiration she may win, but everything of the happiness she may confer. It matters little whether her face is beautiful or her toilet costly. Before the end of many months she will be a happy girl herself, for the world likes sunshine and sympathy, and turns to them as the flowers to the sun in June.

The bearing in repose should be natural. It should indicate qualities appropriate to the individual, and either pleasing in their nature or at all events of a character likely to excite sympathy. In the latter case they should be subdued. The question may be asked, what if the qualities of the individual are neither pleasing nor fitted to excite sympathy? This is the individual's own concern. If her inner nature is repulsive and unpleasant, so much the worse for her. But I shall recommend her to try to look like what she ought to be. In so doing she may be led to be what she ought to look like. This applies both to temper and to personal state of character and feelings. In trying to look cheerful one may succeed in cheering one's self.

The management of the hands in society seems to embarrass young people greatly. This comes from the false modesty which induces them to suppose that they are the observed of all observers. Let them think only of themselves in due proportion of estimate with the vast multitude of mankind and frequent habitually the society of the refined, and they will probably overcome much of their awkwardness, if they do not acquire a large degree of grace.

There are some tricks of habit which are more or less disfiguring. Some are particularly common and deserve to be named.

The movement of the features expressive of emotions which are not really felt. For example, the trick of raising the eyebrows when listening to a statement incapable of exciting

any astonishment, or indeed when the mind is perfectly vacant at the time. The knitting of the brow when no mental labor of any kind is being experienced.

The mouth is a very favorite feature with amateur contortionists. Now it is a sensation of idiotic pleasure that is expressed by a fatuous smile, and then again it is apparently a most excruciating tooth-ache, indicated by drawn and compressed lips. In addition to this the knuckles get well rubbed into the eyes, the eyebrows are raised to their utmost, and the eyelids opened to a stupendous stare. This, perhaps, leads to the discovery that no single article of clothing on the person in question is quite as it ought to be as regards fit. The collar causes a circumduction of the head like the motion of a top slowly expiring in its spinning. The shoulders also have to be drawn back and the chest expanded, apparently to prevent imminent asphyxia. Of course, the throat has to be cleared with a meek, melancholy little high-pitched "hem." Then follows the adjusting of the cuffs, and so on and so forth.

Defects of sight and hearing lead to well-known tricks such as, in the former case, a peering look with the head forward and the eyes half shut, and in the latter, a rather dazed and absent manner, not to mention a look of perplexity. Persons who do not hear or see well should be mindful of these tendencies and not give way to them.

For the removal of some unfortunate trick, the exercise of will is of course essential. In

getting rid of bad habits great assistance can be obtained from a friend who is willing to remind one of them, from time to time. A deep debt of gratitude is due to such a friend, because she generally undertakes a task much more likely to provoke resentment than to win thanks.

Some people are unable to sit on a chair, though they have so many opportunities of learning how to do it. While some never fairly get on a seat but to their own manifest discomfort and that of all who look upon their misery, poise and balance themselves on the sharp edge, there are others who roll their bodies up into heaps, as it were, and throw them with an audible bounce deep into the receptacle, whatever it may be.

Every one seating herself should take her place deliberately, and so completely that she may feel the full repose of the chair, which it is designed to give. The limbs once at rest, should be moved, if moved at all, as noiselessly as possible. Sprawling of all kinds is avoided by well-bred people, who shun excessive ease as much as excessive formality. It may not be amiss to remind the heedless and the young, that, on entering the room of the house of a stranger or that of a visiting acquaintance, it is not becoming to throw one's self at once on the sofa, or into an easy-chair, and sink into its luxurious depths. The common seat will be selected by the considerate, and all the exceptional provisions for extra ease and comfort left untouched until the invitation to enjoy them is given.

The greatest foe of grace is self-consciousness. This alone will spoil both it and beauty. Byron's heroine, who never thought about herself at all, was doubtless as graceful as Cleopatra. A woman who puts her individual self aside altogether, cannot fail of attaining a certain sort of grace, because she will be perfectly at her ease.

French women are more graceful than Americans, because they are less self-conscious. A French woman unexpectedly brought into the presence of strangers, in an old or otherwise unfitting dress, will directly forget it, in entertaining her guests, and by the charm of her own ease will make her bad dress pass unobserved. An American is instantly painfully conscious of every defect of toilet, and becomes awkward because she cannot forget *herself*. This half-vain, half-modest self-consciousness in former days caused affectation; in the present day it has a less baneful effect, but it produces awkwardness and a blunt, ungraceful manner.



CHAPTER XVI.

CONVERSATION AND SOCIAL ARTS.

It is not possible to teach an art of conversation. On the other hand it is not difficult to lay down certain general rules, the observance of which must be held as indispensable to your success as a conversationalist in society—that is, as a talker who talks not to display her wit or acquirements, but to promote the comfort of the company in which she finds herself.

1. The true spirit of conversation consists less in displaying one's own cleverness than in bringing out the cleverness of other people. The person who quits your company satisfied with herself and what *she* has said, will assuredly be quite as satisfied with you.

2. To listen well is quite as indispensable as to talk well, and it is the skill with which she listens that one of good society is known. If you wish people to listen to you you must listen to them; a French writer adds, “or seem to do so,” but I cannot recommend any such insincerity or deception, which, moreover, in the long run I think will prove of no avail.

3. There is quite as much *cleverness* shown in listening well as in talking well.

4. Let not your patience give way when

elderly people are garrulous. Respect old age; you yourself may live to require the indulgence which you are now recommended to exercise.

4. There are social Munchausens whose narratives make tremendous demands on your credulity. Do not express your belief in what you disbelieve, for that would be to utter a falsehood; do not express an open dissent, for that would be to commit a rudeness. Take refuge in a courteous silence and—change the subject.

5. I do not know that I need repeat the minute advice of the author of the *Manuel du Bon Ton*, that when any one is speaking, we should not yawn, or hum an air, or drum with our fingers on a piece of furniture, or whisper in a neighbor's ear, or take a letter out of our pocket and read it, or look at our watch; and yet the advice is not wholly unnecessary, for when a bore afflicts us, it is difficult to avoid showing our boredom, and in our mood of disgust and weariness, we almost unconsciously resort to various ways of relieving our feelings at the expense of our politeness. But even this impertinence sinks into the shade before the rudeness of interrupting a speaker, even if it be to expose a fallacy or correct a matter of fact, or to suggest a word or phrase to help her out of a slough of hesitation.

6. Be careful how you distribute praise or blame to your neighbors; some of those present will have their prejudices or partialities, which you will be sure to offend.

7. Speak of yourself as little as possible. If you speak in praise, you expose yourself to ridi-

cule; if you blame yourself, nobody will think you in earnest, and it will be assumed that you are seeking free compliments.

8. Do not pay compliments, unless you can do so with grace, and in such a manner that, though the person on whom the sweet flattery is bestowed recognize it as undeserved, he or she may still believe that on your part it is perfectly sincere. Dean Swift says, pithily: "Nothing is so great an instance of ill-manners as flattery. If you flatter all the company, you please none; if you flatter only one or two, you affront the rest." But an elegant compliment at an opportune moment, and spoken with an air of frankness, carries with it an irresistible charm. Thus Chateaubriand, when an old man, met Rachel, the tragedienne, then in the first flush of her fame. "What a pity," he exclaimed, "to die, when so much genius is making its appearance in the world." "In some cases it may be so," answered Rachel, "but you know, sir, there are some who possess the privilege of immortality."

If you can frame such an eloquent speech as this, go on and prosper; but, I pray you, remember that an awkward compliment is next of kin to an open insult.

9. In a stormy discussion, do not commit yourself to either side—*in medio tutissimus ibis.*

I need hardly observe that if every one acted on this golden rule, there would be *no* stormy discussions. Truth lies in a well, I suppose, because it is always calm down there.

10. Gesticulate as little as you can while

speaking. Do not spread out your fingers like a fan, nor point them at your neighbor like so many darts.

II. Do not talk *too* much. Let there be occasional "flashes of silence." A good story is told of a certain clever lady of fashion, who was one of these relentless conversationalists. Some unkind friends resolved to compensate themselves for their sufferings by mercilessly exposing her, asked permission to introduce her to a young gentleman of unusual ability. She consented, and very graciously received him; but before he had time to open his mouth, she launched into the stream of talk, discussing all kinds of topics, and pelting him with volleys of questions to which she allowed him no opportunity of making a reply. At last the gentleman moved, and took leave.

"Well, what do you think of him?" inquired his introducers.

"A very agreeable man, and most intelligent. It is long since I have met any one so thoroughly well informed.

"Your judgment is quite correct," was the reply. "Poor fellow, he has only one fault, or rather misfortune. 'Tis sad that one so agreeable and well informed should be—deaf and dumb."

Swift comments upon two faults in conversation, which appear very different, yet spring from the same root, and are equally blamable. The first, an impatience to interrupt others; and the second, a great uneasiness when we ourselves are interrupted. The chief objects of

all conversation, whether conversation proper or small talk, are to entertain and improve our companions, and in our own persons to be improved and entertained; and if we steadily aim at these objects, we shall certainly escape the two faults indicated by the Dean. If any one speak in company, we may suppose that he does it for the sake of his hearers, and not for his own; so that common discretion will teach him not to force their attention if they are unwilling to lend it, nor, on the other hand, to interrupt him who is in possession, because that is in the grossest manner, to indicate his conviction of his own superiority.

"There are some people," says Swift, "whose good manners will not suffer them to interrupt you; but what is almost as bad, they will discover abundance of impatience, and be upon the watch until you have done, because they have started something in their own thoughts which they long to be delivered of. Meantime they are so far from regarding what passes that their imaginations are wholly turned upon what they have in reserve, for fear it should slip out of their memory; and thus they confine their invention, which might otherwise range over a hundred things full as good, and that might be much more naturally introduced."

[For further discussion of "Manner" the reader is referred to "The Usages of the Best Society," a companion volume to this.]

CHAPTER XVII.

CARE OF BEAUTY IN INFANCY.

Beauty to be Thought of in Infancy—Inseparable from Health—Preserving the Complexion—Air, Exercise, Diet—Bath—Light—Tanning and Freckling—Teeth—Gums—Figure—Walking—Reclining—Feet—Exercises—Hair—Eyes.

WE must include in our little treatise a few words to mothers on the importance of early taking into consideration the personal appearance of their children. And happily the subject leads to the benefit not only of the beauty, but the health of their babes, for without health there is no hope of ultimate beauty.

All babes are lovely. If their features do not promise perfection, their complexion, when healthy, is beauty itself. How clear and pure the skin is! How bright and limpid the glance! How sweet and soothing the divine expression of purity and innocence! That lovely complexion may be preserved, but, alas, it seldom is! Our babes are too often shut up from the oxygen which should nourish the blood which forms their complexion, in close small nurseries; sometimes in New York, underground; and they sleep in cities, too often in small ill-ventilated rooms, with their nurses.

Now, the first essential for a child's future beauty is ozone—that is, pure air and *plenty of it*, and sunshine. No nursery should look toward the north—it should have the morning sun, and it should be airy; and no child should sleep in a small bedroom with its nurse, with a smaller allowance of air than the law makes necessary in a national school. Give your babes, oh, mothers, plenty of air and light, and they will grow like the flowers and be as lovely as they are.

Children who are unable to go out during the unseasonable weather should be put in the sunniest window every bright day and kept there for some time. The unhealthy pallor so noticeable in children who have been confined to the house for any length of time will thus be removed.

Do not allow your little girls to freckle, for freckles are difficult to remove, and come early. They are caused by the oxygen in the air combining under the influence of sunshine; they may be prevented by shading the face with a hat or bonnet of proper dimensions.

If the little face gets tanned, it will be worth washing it with elderflower at once. In fact, in summer it is sometimes needed to cool the skin.

Soft rain-water should always be used for infants, and never allow your nurse to be guilty of the dirty and skin-injuring process of bathing or washing two or three children in the same water. We are quite aware that this is never done in the higher-class nurseries; but we believe it is too often the case in poorer

ones. The water used should be *quite* pure and clean; the soap of the very best kind —glycerine or castile soap, or the *very* best yellow, not, of course, that ordinarily used in washing; but yellow soap is not unpleasant on an infant's skin.

Exercise daily and good food are required for future beauty.

The mother may cut (carefully) the eyelashes of the sleeping infant (using scissors with two blunted points), and she will thus ensure long curled lashes by-and-by. Every morning the wee nose should be carefully stroked between the finger and thumb to make it a good shape; and as the little girl grows older, her eyebrows may have a little cocoa-nut oil applied, if they appear to grow too thin and pale.

As the teeth grow they should be watched. They may be washed night and morning. Should the first teeth show signs of decay, the child should at once be taken to a good dentist for advice. Unless the first teeth are properly cared for and filled if necessary, the second ones will be poor. Brown bread should always be given to children; they require it for the formation of bones and teeth, as it contains phosphates of wheat.

The gums, if the teeth threaten decay, should be bathed with weak myrrh and water. Examine also the diet, and ascertain that no sugar-plums are given in the nursery. Pure white sugar will not hurt; but bon-bons are too often poisonous.

Watch the appearing of the second teeth. If

they grow evenly, do no not touch them; but if they are irregular, put them straight every day by gentle pressure. The pressure of a mother's tender finger will prevent much future expense and pain in dentistry. Never let your children—when the second teeth come—use hard tooth-brushes; a small sponge and lukewarm water, used after every meal, is sufficient at first. When all are changed, a badger's-hair tooth-brush may be given to the child, and must be used occasionally, or about once a day. Stroke the eye-brows every morning into an arch.

With regard to the figure, we counsel you *never* to put the child in stays. Leave her as free in form as her brother, and she will be well-shaped and graceful. A loose band of jean is sufficient to make her dress fit smoothly. Do not permit a tight string anywhere; examine her dress daily yourself, for nurses are too careless in such matters.

Do not suffer her to sit without support to her back; encourage her to rest the spine by lying back in a chair; and once a day, after walking, make your children, both boys and girls, lie flat on the floor, on a sheet, for an hour. This will save weak spines and make fine figures. It is a matter of great importance, though seldom attended to by parents, to select proper chairs for their children, when they first commence to sit down. The seat should be firm and regular, for if soft and low in the middle, the child's neck will be sure to sink within its shoulders, and its figure to turn and become distorted from the want of a uniform and solid support.

It has been recommended to use a chair with a wooden seat, provided with a screw, by which it can be raised or lowered. Young girls should always hold themselves straight, especially when at work, avoiding, however, excessive stiffness. In sewing or reading, instead of bending to their work or book, they should rather lift them to their eyes. They should strive, moreover, to keep their posture as erect as possible when at the piano, the easel, or the drawing board.

Children should not be made to sit still long at a time. If they are kept long in one place, they will fidget, move restlessly from side to side, and take attitudes which may make them grow crooked. Let them often march, and clap their hands, and raise their arms, as in infant schools—the training of which might be, with advantage, introduced into our nurseries.

The arm exercises already suggested in this little book, should be used after ten years of age; and no stooping lesson—such as writing a copy, or bending over maps—should end without them. Accustom the children to walk about the room every day for about a half an hour, with their hands crossed behind their backs, and a book on their heads; and give a reward to the child who can soonest carry a light basket or vase on her head without letting it fall.

Exercises with the feet are also good for children, and may be taught with advantage. They should never be suffered to do anything awkwardly, without being shown how to do it better; but they must not be harassed with frequent fault-finding, or laughed at, or they will

grow shy, nervous and *infallibly* awkward. Notice if a child bites its nails, and check the habit at once, as it utterly spoils both nails and fingers.

It is by careful watching in infancy and childhood that high-bred girls are made so lovely and graceful; for beauty must be cared about, and grace inculcated in the nursery, if we hope to see its perfection in after years. When school-room duties come, the same watchfulness cannot be so well exercised, but if the previous years have been well cared for, much may be left to habit, and a wise parent will take care of any awkwardness incidental to girlhood.

We have now the child's hair to speak about. The mode of wearing it hanging loose is much the best for it; but, we think, out of doors, it should be tucked up or shaded by the hat or sun-bonnet, as it will fade in the air and sunlight to the color of hay. It should never be cut. The finest hair in the world grows on the heads of Dutch and German women, who have never had scissors applied to it. If it is never cut, it will never want cutting, under ordinary circumstances; but if it falls off, or is abnormally thin, then cut the ends every month. Neither should grease be used to a child's hair; it does not need it. It should be washed daily with soft water, and, when dry, well brushed. This is all the care necessary for rapid and ample growth.

The eyes should not be suffered to be tried by reading at twilight or candlelight, and *plenty* of sleep should be given before midnight—as that

is the "beauty sleep." Girls should go to bed at seven till they are twelve years old, and rise early.

Care must be taken not to place an infant always in the same position, in reference to the light, for by constantly turning its eyes in that direction, the neck and body may become permanently twisted. The practice, not seldom indulged in, of lifting a child by the head, to make him "see London," as it is called, not only distorts, in time, the carriage of the head and neck, but may again, as it has already done, prove fatal to life. The lifting or suspension of a child by means of leading strings is sure to cause that ugliest of deformities, the sinking of the neck between the shoulders.

In nothing is it of more importance to take time by the forelock than in the matter of beauty. Care of it in childhood never loses its ultimate reward, and spares much further trouble. We commend the subject to the more serious consideration of mothers.



CHAPTER XVIII.

HARMONY AND ELEMENTS OF BEAUTY.

Physical Defects—"Making-up"—Dancing—Late Hours
—The Voice.

FOR the development of personal beauty, then, it is evident that the only reasonable and successful course is the use of all these hygienic measures which are necessary to secure a healthy action of every part.

Two considerations here are important. The first is that the effect of beauty will be defeated if there is a seeming want of adaptation, even though there be no real want. It is a principle in architecture that no projecting or overhanging part of a building shall be without *apparent* support, no matter how secure it may really be. The reason is, that it gives to the beholder a sense of insecurity, and so, seeming to want adaptation to the purpose for which it was designed, its beauty is defective.

On this principle we put brackets under a shelf, even though they may not be needed for support, or may not really afford support, and thus add to its beauty, or rather, thus bring out its beauty. It would be unbeautiful without the

brackets, although, in fact, as well adapted to its use without as with them. So a person whose symmetry of form and feature and perfect complexion indicate the most perfect adaptation of every power of body to its appropriate exercise, may be made to appear clumsy in form, and sickly-hued by an ill-shaped and badly-colored dress, or by the unfortunate surroundings. These matters belong to the department of art, yet, since they affect so closely beauty of person, which is dependent on hygienic rules and practices, an allusion to them is warranted.

The second consideration is that beauty has many different elements and many different forms, and, while it is very rare to find all the elements of beauty united in one person, it is still more rare to find a person who has none. Often a single beautiful feature redeems and renders attractive a face that is otherwise plain.

Sometimes a person has no beauty of feature, yet a fine complexion, a shapely hand, an elegant form, or some peculiar grace of motion or manner, charms the beholder. It is the same with beauty of mind. Few minds are symmetrically beautiful. Some persons are very dull talkers, but fine writers. Others are very commonplace writers and brilliant talkers. Again, in both body and mind there may be different styles of beauty. We may have the dark and the fair, the tall and the *petite*, the slender and lithe and the full-formed, the grave and the piquant, the majestic and the vivacious, the

serene and the brilliant, all beautiful after their kind, because all adapted to certain ends.

Very many make the mistake of trying to be what they are not and can never be, instead of making the most of what they are. It seems a very common thing for us to overlook or disguise the elements of beauty that rightfully belong to us, and to make ourselves unattractive and absurd, by dressing our bodies or minds with such adornments as are only suited to some person of different mold.

Another common fallacy is to attempt to remedy some known defect of body or mind by means that only render it more apparent and glaring, as when one loads the fingers of a large and coarse hand with flashing rings, or when a dull-witted person entertains a company with a stumbling rehearsal of vapid jokes. If there exists an unavoidable defect from any cause it is best to leave that defect to itself, and develop the possible beauty that is elsewhere apparent. If one has a club-foot, it is not desirable to make it conspicuous by unsuccessful attempts to improve its appearance. It is much better to so care for the symmetrical members that they shall impress the beholder pleasantly, while the foot attracts little or no attention, thus the whole effect is one of beauty. So with any other defect. Few are without some serious one, but there is always some special grace of body or mind, or some combination of such graces, that may be so cultivated as to withdraw attention from the defects, and produce only the effect of beauty.

This may be called an economy of forces, and

the principle is applicable to all exercises of power. It is not possible for any one to do everything for which the human frame is adapted. It is not even possible for any one person in the course of a lifetime to do all the things for which that person is adapted. It is necessary for us to choose from the many things that we might do well that which we can do best, or which we would rather do (commonly, but not always the same thing), or that which, from the force of circumstances, we must do; and in bending our energies to that, and making the utmost of it, while we leave other works to other workers, we shall find our greatest usefulness and our fullest happiness.

It is a question whether beauty, like goodness, must not necessarily be genuine in order to be admirable. We despise the hypocrite, we laugh at the artificially lovely. Yet there is a large class which is so desirous of admiration that in its pursuit any deceit is considered justifiable.

The climax of this theory is reached when the old lady of eighty-five is held up to admiration because, at a little distance, she would pass for thirty. Proudly her "makers-up" point out how this effect is produced; her skin is enamelled—besides being "tightened" to prevent wrinkles—her eyelashes are stained, her figure is "made." She is false all over. Now, is this admirable? Would not a little honest old age and ugliness be more agreeable? Be this as it may be, it is not very important. When a lady has reached the mature age of eighty-five, her

appearance troubles no one very much except her grandchildren. But when it comes to the lady you love, or might love if you were quite certain that she was genuine, the case is different. It is bad to know that your dear Angela must sleep in corsets, or she never, never could attain to that abominably slender waist; it is sad to think of the inevitable results on her poor little feet of those Louis Quinze heels, which make her pretty boots looks so bewitching.

But such sins as these, such triflings with the human frame divine, are things too common to complain of. When Angela's hair slowly but surely changes its color, that, too, must be borne in silence, even if the new shade is nothing like so becoming as its predecessor. But when you begin to fancy Angela's nose is growing Grecian—when at last you are positive that a change has taken place!—then it is not pleasant to guess that Angela, in the sweet hours of sleep, wears a nose-machine.

The picture is not pretty nor pleasing, how much worse must it appear to the sufferer! Figure to yourself what it must feel like to take your beauty sleep with a pair of pincers on your nose! That pretty old-fashioned expression has now taken a new and dreadful meaning. Any one who desires to possess a Grecian nose has but to sleep in torment for a week or two and the great result is obtained. It is not, as a rule, positively ugly women who make themselves suffer in these various ways; it is the woman who just falls short of being a beauty. Some blemish stands in her way, and she resolves to

remove it. She is unconscious of how great a step the first is. Once having weakened her moral sense on the subject of artificiality, she is ready to be the victim of the quacks and charlatans who live on the proceeds of pigments and powders and instruments of torture.

Perhaps her first folly is nothing greater than the use of some bloom of roses to improve her complexion. That is no great sin, though pale cheeks are better than any rouge. But when she gets this she becomes acquainted with a dozen other little artifices.

Why not have sunrays in her hair? Why not tighten the skin under her eyes to prevent those crow's-feet from coming, which show so at the end of the season? Why not yield to the subtle suggestion of the enameler and improve her complexion a little—just a very little—so as to be only just perceptible? Why not color her eyebrows and lashes just enough to make them more effective? These temptations are so inviting, and apparently so innocent, that they are sure of success with the unhappy woman who looks in her glass and sees a doubtful beauty. Then, when she makes her various small experiments, she finds herself embarked upon a most fascinating occupation. Then, too, she finds she has taken steps which cannot be retraced. Once enameled, always enameled. The professed beauty can only afford to be yellow, "gray and uncurled" in secret. She finds herself precipitated on the downward path.

The mysterious charm of expression has more to do with it than all the details of the toilet put

together. As one instinctively distrusts the man who affects a virtue, though he has it not, so one but doubtfully admires the woman who professes to be a beauty, though she is none. The best of hypocrites, however great an actress she may be, must always carry about her something of the expression of Uriah Heep; and the most admirably "made-up" beauty has a consciousness of manner, an artificiality of expression which tells the tale of her deceit, even if her art should be sufficient to make concealment perfect. In the end she will regret that she did not keep to our grandmother's cosmetics, May-day dew and June rain-water.

In old times dancing was regarded not only as an elegant accomplishment, but as the only means for acquiring the fine and graceful gait suitable for the higher walks of life.

Locke, in his Treatise on Education, says: "Dancing, being that which gives graceful motion to all our limbs, and a becoming confidence to young children, I think cannot be learned too early."

No one, we suppose, in these liberal days, strenuously opposes dancing, if properly regulated, which it seldom is. Our young folks cultivate it as diligently as if they thought, with the dancing-master in Molière's comedy, that, though philosophy might possibly be something, there was nothing so necessary to mankind as dancing, it is well, perhaps, that children should subject their flexible feet and limbs to a course of dancing lessons. They thus acquire a more assured ease and grace. We cannot, however,

see the necessity of dancing the german from midnight to four o'clock in the morning, six days out of the seven of each week. On the contrary, it is quite apparent that this is an excess which is wholesome neither for body nor mind. While it may be favorable to freedom of communion and ease of manners, it is conducive neither to a graceful address nor a decorous behavior.

Dancing is a gentle exercise, favorable to the health and graceful development of the body, but, like all physical exercises, must be pursued at seasonable times, and under such circumstances as are dictated by Nature, or it will become hurtful. With every additional movement of the limbs the respiration is increased, and the lungs take in a large supply of air; and this, if not pure, will act upon the system with the virulence of a poison. We need hardly say, what must be obvious to every one who has breathed it, that the atmosphere of the crowded ball-room is not in the condition suitable to health. The dancers, by their quickened motion, and necessarily increased respiration, are absorbing the most of the poison, while at the same time each is adding to its virulence. When the air is impure, the greater safety is in repose than in movement. Better no exercise at all than exercise in a poisonous atmosphere, such as must be breathed by our party-going beaux and belles six nights of the week.

The exercise of dancing under these circumstances becomes a source, as we all know, of prostration and ill-health. No frequenter of

the crowded ball will pretend that he or she, after a night spent in dancing, sleeps more soundly, awakes more refreshingly, and resumes the duties or labors of the day with a lighter step and a livelier spirit. The looks are certainly not improved. Whatever, therefore, may be said in favor of fashionable dancing as a social element, it cannot be justified as an exercise favorable to the health or beauty of the body.

The American voice is generally more nasal and high-pitched than the English. Our women, particularly, are far less gentle and sweet-toned in speech than their British cousins. Some charitably-inclined persons suggest that the sharpness of the American voice may possibly be somewhat due to the prevalent condition of the atmosphere of this country. Granting that the shrill voice may be greatly due to natural causes, we yet do not doubt that much can be done by care to qualify its monotonous harshness.

Children, in accordance with their general freedom from restraint, are allowed to exercise their voices, as the rest of their franchises, without check. They put them to the full stretch of their powers, and consequently shout when they should talk. Thus their utterance becomes habitually loud and impetuous, and necessarily shrill and monotonous, for high and sharp and hasty are unmodulated tones. A little more rigidity of discipline in childhood would do much, we think, to correct these vocal defects.

Let our damsels bear always in mind that there is nothing so charming in woman as a low,

sweet voice, and strive accordingly to evoke some variety and softness of tone from their vocal organs.

The practice of reading aloud is a good means of learning to modulate the voice, and in pronouncing each word the mouth should be fairly opened, that the guttural sound may be heard, and not lost in a predominating nasal twang.



CHAPTER XIX.

GENERAL CARE OF THE HEALTH.

THE ignorance of hygienic laws, which affects so disastrously the health of the rich as well as the poor, exists chiefly in regard to dress, ablution and ventilation. Of the two former we have spoken at some length; a few words now in connection with the latter subject.

The Italians have a proverb, that where the sun does not enter the doctor must, and with them the first point to be considered in the selection of a house is, what is its exposure to the sun? And they are careful to locate their sleeping-rooms on the side of the house where there will be the most sun.

Every housekeeper knows the necessity of giving her woolens the benefit of the sun from time to time, and especially after a long rainy season or a long absence of the sun. Many will think of the injury their clothes are liable to from dampness, who will never reflect, that an occasional exposure of their own bodies to the sun-light is equally necessary to their own health. The three things most necessary to health—sun-light, fresh air, and pure water—are *free* to all. You can have them in abundance, if you will.

If you would enjoy good health, see to it that you are supplied with pure air to breathe at all times.

As nothing can wash us clean but pure water, so nothing can cleanse the blood, nothing can make health-giving blood but the agency of pure air. The great fact that those who are out of doors most, summer and winter, day and night, rain or shine, have the best health, does of itself falsify the impression that out-door air is unhealthy, as compared with in-door air at the same time.

Many persons complain of always getting up tired in the morning. This is very often due to defective ventilation of the bedroom, or from using an undue amount of bedclothes and bedding. The habit of lying with the head under blankets is also very pernicious, by reason of the carbonic acid exhaled by the sleeper being respired. Again, it is a common error to suppose that by simply opening a window a little at the top a room can be ventilated. People forget that for proper ventilation there must be an inlet and outlet for the air. In bedrooms there is often neither, and if there is a fire-place it is generally closed up. Again, it is a mistake to suppose that the foul air goes to the top of a room. Certainly the heated air goes to the top, but the chief impurity, the carbonic acid, falls to the bottom. There is nothing so efficacious in removing the lower strata of air as the ordinary open fire-place, especially if there is a fire burning. The usual defect in ventilation is the want of a proper inlet for the air. If the window be

open, the cold air, being heavier, pours down into the room, causing draughts; if the door be open or ajar, the same thing occurs.

The perfection of ventilation in any room may be obtained with a fire-place, by simply providing proper inlets for the air, and nothing answers so well for the purpose as air tubes.

A constant supply of fresh air is thus secured without the slightest liability to draught. The same principle can be carried out in any room with a sash window, by cutting out two or three holes an inch wide and three inches long in the woodwork of the upper sash where it joins the lower one. The columns of air ascend directly upward, just inside the window, and mix with the heated air in the upper part of the room. If this system were universally carried out, we should hear less of rheumatism and chills caught by sitting in draughts.

In connection with this subject there comes in naturally the ventilation of clothes on the body. The necessity of maintaining a free ventilation is imperative. Whatever impedes the evaporation of water from the body, leads of necessity to some derangement of the body, if not to disease; for the retained moisture, saturating the garments, produces chilliness of surface and checks the action of the skin. Then follow cold, dyspepsia, and in those who are disposed to it, rheumatism. For these reasons the so-called waterproofs are sources of great danger, unless they are used with discrimination. It is true they keep the body dry in wet weather, but they wet it through from its own rain; and when the

body is fully exercised and perspires copiously during rains, shut up with its own secretion on one side of the waterproof covering, and chilled by the water that falls on the other, it is in a poor plight indeed. The body had better be wet to the skin in porous clothing. Hence I would advise that the waterproof should only be used when the body is at rest, as when standing or sitting in the rain. During active exercise a good, large, strong umbrella, none of your finikin parasol-like pretenses, is worth any number of waterproofs.

The essentials to sound health of mind and body are a constant supply of pure, fresh air for the lungs.

An abundance of wholesome and well-prepared food.

All the exercise daily that can be taken without great fatigue.

Scrupulous cleanliness.

Clothing adapted to the changes of the seasons, and the habit of keeping your mouth shut when out in the night air, or on a cold day, and when sleeping.

If you keep your mouth shut and walk rapidly, the air can only reach the lungs by the circuit of the nose and head, and becomes warmed before reaching the lungs, thus causing no derangement; but if you keep your mouth open, large draughts of cold air dash directly in upon the lungs, chilling the whole frame almost instantly. The brisk walking throws the blood to the surface of the body, thus keeping up a vigorous circulation, making a cold impossible.

Always shut your mouth before you open the street door, and keep it resolutely closed until you have walked briskly for some ten minutes; then if you keep on walking, or have reached your home, you may talk as much as you please.

No one can be well whose feet are habitually cold. We often hear persons complain of having cold feet, not only in winter but at all seasons of the year.

If a person cannot have the feet warm, in spite of warm shoes and of woolen stockings, and these moreover in a warm room, and the feet are cold in bed, during the night, there is a condition of chronic malady, which is the cause of many other maladies. What is the cause of such cold feet? The physiologist would say that animal heat depends on the blood which gives out its heat to all parts of the body, and if the circulation is sluggish in any part, there is in that a sensation of cold. In that chronic condition which consists in having the feet cold we have then a defective distribution of the blood. As the cold feet do not receive a sufficient quantity of blood, therefore they do not get a sufficient quantity of warmth, the nutrition of these extremities is perverted, some of their functions are arrested and organic troubles follow.

It can safely be said that ninety times in one hundred, diseases of the lungs are due to cold feet. The blood repelled from the extremities goes very often to congest the lungs. Cold feet often induce difficult respiration and asthma. The congestion reaches the head; from

there the trouble extends to the brain and to the eyes.

All these affections disappear when the feet are kept warm.

It is to our own carelessness that habitually cold feet are due. Even from the cradle they raise us to have cold feet. The stockings are thin and the shoes narrow, so that the blood cannot circulate in the feet; add to this the evil custom of having garters, and the general want of care for the feet, and it is easily seen why there organs revenge this treatment later.

What is necessary to avoid cold feet, and to cure this infirmity when it exists?

It is not well to give baths too warm to children; it is well to continue baths to all ages. If the feet have become habitually cold, it is necessary to have patience and not think that a trouble that has required twenty years or more to establish can be cured in one night.

There is no specific for the cure of chronic cold feet. The cure consists in rubbing, vapor baths and walking. In this way warmth comes to the feet, and with it health returns. When the feet are warm it becomes easy to talk, for then the head is cool and the blood circulates freely.

The old proverb which said that "Head cool, feet warm and waist free may laugh at the doctors," finds here confirmation.

Wear woolen, cotton or silk stockings, whichever keeps your feet most comfortable; do not let the experience of another be your guide, for different persons require different articles.

what is good for a person whose feet are naturally damp, cannot be good for one whose feet are always dry.

If when the feet are cold and dry, the feet should be soaked in hot water for ten minutes every night, and when wiped and dried, rub into them well ten or fifteen drops of sweet oil; do this patiently with the hands, rubbing the oil into the soles of the feet particularly.

If the feet are damp and cold, at night, after removing the stockings, hold the feet to the fire, rubbing them with the hands for fifteen minutes, and get immediately into bed. Under any circumstances, as often as the feet are cold enough to attract attention, draw off the stockings, and put on a dry pair, leaving the damp ones before the fire to be ready for another change. Pieces of newspaper wrapped around the feet over the stockings keep the feet remarkably warm. Cold feet arise from the want of a vigorous circulation in them; this is often remedied by putting them in hot water in a wooden vessel so as to cover only the toes, in about ten minutes, put the feet in cold water, the colder the better, of the same depth, for half a minute, the object being to produce a shock, calculated to draw the warm blood to the soles; this may be done on retiring and rising. Nothing should be considered a trouble, which can have even a slight tendency to keep the feet warm, because there never can be recovery from disease or substantial good health without it.

The following is a simple cure for cold feet:

All that is necessary is to stand erect and very gradually to lift one's self up upon the tips of the toes, so as to put all the tendons of the foot at full strain. This is not to hop or jump up and down, but simply to rise—the slower the better—upon tiptoe, and to remain standing on the point of the toes as long as possible, then gradually coming to the natural position. Repeat this several times and by the amount of work the tips of the toes are made to do in sustaining the body's weight, a sufficient and lively circulation is set up. A heavy pair of woolen stockings drawn over thin cotton ones is also a recommendation for keeping the feet warm, and at the same time preventing their becoming tender and sore.

The daily food and drink of every person should be in accordance with the well-known principles of healthy diet. The habit should be established, and never swerved from, of living properly, so that no one, as she takes her seat at the table, and prepares to satisfy her appetite, need be distracted from the fullness of its enjoyment by any vexatious questions.

She should not be forced to set up a debate in her own mind as to the digestibility of every bit of bread she breaks, or of each plate of meat set before her. The appointed hours for the meals may vary, according to circumstances, but the intervals between them should be of uniform length. Five or six hours, at most, ought to be allowed to intervene between two repasts.

Long abstinence from solid food is exceeding-

ly dangerous. It is a well-established law of dietetics that the meals should be taken at fixed periods, and no food eaten at any other time. Nothing so weakens the power of digestion as the habit of picking up a snack here and there as chance may offer. Even if it be but a bit of bread thus taken, it is not safe.

The quantity and the quality of food required in each individual case, depends on the size and health of the person, and on the occupation.

A person of sedentary habits should regulate the diet to the requirements of the system, remembering that it is safer to err on the side of eating hardly enough, than too much. Over-eating produces accumulations of fat, which is a disease of itself, and paradoxical as it may seem, insufficient food tends to produce the same diseases. Either condition causes derangement in the circulation that may induce the same troubles.

✓ Variety is the spice of life. In nothing is this more applicable than as to foods. Select a list of foods that experience has taught us are most acceptable, and then from the list get a variety for each day of the week. Salt meats should be used sparingly, because they are more indigestible than fresh. Pies and rich puddings try the digestive organs severely, and cannot be safely indulged in by adults, except they have vigorous out-door exercise. The quantity and quality of food should depend upon what is required of the individual, just as the amount of fuel requisite depends on the work a steam-engine has to perform.

A wise regulation of the food supply can be made to supersede the use of medicines to a very great extent.

Insufficient light, perhaps more than any other cause, produces disease of the eye and derangement of the vision. Twilight reading is much practiced and is very pernicious. That is, prolonging the study or reading after daylight has begun to decline. The change is so stealthy that, when the interest is excited, and the mind absorbed, the growing darkness is unheeded or unobserved, till serious mischief is done.

You are earnestly cautioned: 1. To be sure that you have sufficient light, and that your position be such that you not only avoid the direct rays upon your eyes, but that you also avoid the angle of reflection. In writing, the light should be received over your left shoulder.

2. That you avoid a stooping position and a forward inclination of the head. Hold the book up. Sit erect also when you write.

3. That at brief intervals you rest the eyes by looking off and away from the book for a few minutes.

4. And you are further cautioned to avoid as much as possible books and papers printed in small type, and especially such as are poorly printed, also to avoid straining or overtaxing the eyes *in anyway*.

5. Do not allow yourself to read a moment in any reclining position, whether in bed or on the sofa.

Reading on steam or sail vessels should not be largely indulged in.

A sudden change between bright light and darkness is always pernicious.

6. Very great injury to the eyes frequently comes from wearing the cheap and inferior glasses usually sold by peddlers. Were persons to observe the same caution in selecting glasses as they usually do in the selection of articles of trivial importance, we should have fewer cases of impaired eyesight.

Many who are troubled with weak eyes, by avoiding the use of them in reading, sewing and the like, *until after breakfast* will be able to use them with greater comfort for the remainder of the day.

7. Frequently pass the balls of the fingers over the closed eyelids toward the nose. This carries off any excess of water into the nose itself, by means of the little duct which leads into the nostril from each inner corner of the eye.

If cold water is used for washing the eyes, let it be flapped against the closed eye with the fingers of the hand, not striking hard against the balls of the eyes.

Spectacles are rarely becoming to women, and great care should be taken of the eyes to prevent a recourse to their use.

CHAPTER XX.

IMPORTANT DETAILS.

It is everybody's duty to cultivate the mind; this is a truism, I think, which provokes no dissent. It is everybody's duty to keep the body healthy; this is a correlative truism which, if it provoke no dissent, does not command a universal acceptance; at least, if accepted, it is not *acted upon*, and the highest truth is valueless until it is reduced to practice. Even among the better classes, even among those to whom this book is specially addressed, the neglect of the body is manifest, and not less serious than manifest.

"How can that be?" exclaims a fair lady; "do I not devote a couple of hours every day to personal adornment?" But the adornment of the person and the health of the body are two different things, as wide as the poles asunder.

You and your maid are engaged, as you say, two—I think it will be more correct to put it at three—hours daily in the details of the toilet; in dressing and undressing, in endeavoring to submit yourself to the requirements of fashion. But what has this to do with health? Do you take regular and moderate exercise? Do

you keep reasonable hours? Do you strike a just balance between recreation and work? Do you live in a wholesome atmosphere? Do you retire early and rise early? Can you answer these questions in the affirmative? Or is it not true that you spend long hours in the vitiated atmosphere of the ball-room, that your retire to bed at a very late hour exhausted with the toil of pleasure, that you do not rise until near mid-day, that your time is wholly devoted to what you are pleased to call amusement?

If this is the case, you are *not* taking care of your health; on the contrary, you are sowing the seeds of disease, and, it is to be feared, will gather the harvest in the shape of premature death or prolonged debility.

Of the necessity of cleanliness it would seem superfluous to enlarge, yet the reader will doubtless have met with persons having a very imperfect notion of what it is and means. Cleanliness is by many regarded as a purely personal matter, as a something which affects only the individual; but, in truth, in concerns the individual's neighbors, and everybody has a right to protest against dirt. Cleanliness renders us agreeable to others; at all events, it prevents us from offending them.

Addison speaks of cleanliness as a mark of politeness, and it is universally agreed, he says, that no one unadorned with this virtue can go into company without giving a manifold offense.

I must touch lightly upon an unpleasant subject. Everybody knows how disagreeable a

thing is bad breath. There are some persons whom, for this reason, we avoid as we would avoid malaria. Physiologically, it is a matter of no small importance, as it is a sign of good health. Sufferers from bad breath should be careful in their diet. The condition of the teeth should also receive constant attention. After meals the mouth should be well rinsed with tepid water. A few drops of tincture of myrrh may be added to the water with advantage. When the vitiation of the breath is caused by the teeth, the following compound may be recommended: Mix eight ounces of the best honey in two ounces of rose-water over a gentle fire for a few minutes, and then add sufficient Armenian bole and powdered myrrh to make a soft paste or cream. This is applied to the teeth with a brush two or three times a day.

But, as I have already said, health is the real sweetness of the breath, and palliatives, after all, are of very slight advantage.

The benefits of exercise to those whose social condition obviates the necessity of continuous physical exertion as a means of gaining a livelihood, cannot be overestimated. A certain amount of bodily fatigue must be undergone if our natural strength is to be maintained, and our muscles and organs are to be preserved in bodily vigor.

In this way the circulation must be equalized, and the blood more effectually distributed through every part. Cold feet or hands, or a feeling of chill, warn us that the circulation is impeded. During exercise the muscles press on

the veins, and by quickening the vessels into activity, promote the regular movement of the currents; the valves of the heart are relieved of unnecessary or injurious labor, and assisted in their work of sending onward the stream of life.

When exercise is neglected, the blood collects too much about this central region, and we become sensible of oppression, a difficulty of breathing, lowness of spirits, and a general heaviness and anxiety.

We often find persons complaining that they are too weak and too breathless to take exercise.

But this is a delusion. The weakness, the quick and short respiration arise from *want* of exercise. The heart groans under its burden, and yet you do nothing to help it to impel the blood forward to the extremities. The lungs are similarly oppressed, but you refuse to relieve them from their trouble.

Be certain that the less exercise you take, the less you will be fitted for, and yet the more you will need it. Your muscles will grow flaccid, your nerves disordered, your blood thick and slow. You are committing suicide, and deserve to suffer all the penalties attaching to such perversity.

There are open to ladies other forms of exercise besides walking, and these are not to be neglected, though I decline to look upon any of them as a satisfactory substitute for it. Some of them may be accepted as supplementary—such for instance as rowing and swimming—both being pastimes in which ladies can now indulge freely without fear of provoking cen-

sure or gaining notoriety. Croquet is not so fashionable as it was; but lawn tennis has taken its place, and is perhaps more beneficial. Dancing most not be omitted, though pursued in a crowded ball-room, it does not exercise an exactly sanitary influence. The good done by the play of muscle and limb is probably more than neutralized by excitement and the respiration for some hours of an unwholesome atmosphere. There can be no doubt, however, that it promotes a graceful carriage, and an ease and litheness of motion, converting many a lubberly youth into a polished and elegant cavalier, and many an awkward lass into a refined young maiden, whose bearing and movements please by their facility and self-possession.

Says Jean Paul Richter, in his "Levana," "Women, it is well-known, cannot run, but only dance, and every woman would more easily reach by dancing than by running, a post-house to which instead of a straight poplar alley, a lordly row of trees planted in the English fashion, conducted." The gymnastics of running, walking on stilts, climbing and the like, steels and hardens individual powers and muscles; whereas dancing, like a corporeal poetry, embellishes, exercises and equalizes all the muscles. Further the harmony connected with it imparts to the mind and affections that material order which reveals the highest and regulates the beat of the pulse, the step, and even the thoughts. Music is the meter of this poetic movement, and is an invisible dance, just as dancing is a silent music.

Riding, whether for men or women, is a noble exercise, and its therapeutic effects must be frankly recognized. Some one has carefully studied the increase in the quantity of air inspired that takes place in a variety of movements, with the following result:

Taking the recumbent position to represent unity, 1; then, in standing, the quantity of air inspired rises to 1.33; in walking at the rate of one mile an hour 1.9; at four miles an hour, 5; riding raises it to 4.05 and swimming to 4.33.

Along with this increased respiratory action will be an increase in the number of respirations; that is, in the number of alternate acts of expansion and contraction of the chest. In a healthy adult these average from fourteen to eighteen a minute, but with exercise they are greatly increased.

But the more quickly the movements of respiration take place, the smaller the proportionate quantity of carbonic acid contained in each volume of the expired air.

"A good head of hair" is no slight ornament to a man; to the completion of a woman's beauty it is indispensable.

Where would be the heroines of our novelists if they wore wigs? Terrible thought! How much fine poetry, how many exquisite similes would the world have lost? For to celebrate in prose or verse a woman wanting woman's greatest personal charm would have been, must ever be, an impossibility.

Therefore let every woman pay due attention

to "that robe which curious Nature weaves to hang upon the head."

Here, by the way, I am reminded of Romola's hair "which was of a reddish-golden color, enriched by an unbroken small ripple, such as may be seen in the sunset clouds on grandest autumnal evenings," but if she do not neglect it, she will have enough to frame a comely face, enough for a lover to swear by. As for its color, *that* she cannot help, and must not endeavor to change by the use of any abominable pigments or decoctions.

There is a good deal to be said for almost every hue under the sun. Even red has its admirers, and if it be not a fiery red, but with a touch of gold in it, well will it harmonize with a snowy complexion; with one of those fair white skins which show every azure vein, and on the forehead seems like the hair to be suffused with a warm golden light. Jane Eyre, you know, had red hair, though hardly such red hair as this.

Brown and black and the dark chestnut shade between, and the light brown which is bathed in sunshine—each has its heroines and its poets.

Spenser endows the false Duessa with "golden locks," but he gives them also to the gentle Lena. As a contrast, Dryden's Iphigenia is decked with "raven-glossy hair." Tennyson's Adeline has "floating flaxen hair." Of his Eleänore, he simply tells us that she has "tresses unconfined." And if we turn to his Arthurian beauties, the stars of that famous court, which

held its state at many-towered Camelot, we read of Elaine, the lily maid, and of

"Her bright hair blown about the serious face;"

And in that exquisite picture of the voyage of the dead, when in the barge palled all its length in blackest samite, she lies upon her bier; she comes before us—"in her right hand the lily, in her left the letter—all her bright hair streaming down."

But fair-haired or dark-haired, our readers will desire to preserve their crowning beauty; and it may do to repeat that this is best done by frequent washing. The water should be tepid; soap seldom used, or if used it must be non-alkaline. After the hair has been thoroughly cleansed, it should be as thoroughly dried, and then well brushed (with a soft brush, not one of these bristle-machines which tear up one's locks like a harrow) in the sun or before the fire. A little simple pomade or perfumed oil may be rubbed well into the roots as a final stage of the process; but let it be *a little*. What is more unpleasant to the sight or the smell than a mass of curls glistening with grease?

Some hair is naturally so dry that it requires the occasional application of an unguent, but I repeat that the application should be very carefully regulated. As to the washes advertised for changing the color of the hair, or for bringing hair, by some miraculous spell, on places absolutely devoid of it, I would warn you to beware of them. Either they are composed of materials passively noxious, or of materials

totally incapable of producing the desired effect; in the former case, they are ruinous; in the latter, useless. When the hair germs or roots have once perished, no oil, wash, essence, extract, or pomade can restore them. There is much good sense in the following remarks:

"The constant and persevering use of the brush is a great means of beautifying the hair, rendering it glossy and elastic, and encouraging a disposition to curl. The brush produces further advantages in propelling and calling into action the contents of the numerous vessels and pores which are interspersed over the whole surface of the head, and furnish vigor and nourishment to the hair. Five minutes at least, every morning and evening, should be devoted to its use. Two brushes are necessary for the toilet of the hair—a penetrating and a polishing brush.

The penetrating brush should be composed of strong elastic hairs, cut into regular lengths, but not so hard or coarse as to be in any danger of irritating the skin; after being passed through the hair once or twice, to insure its smoothness and regularity, the brush should be slightly dipped in eau-de-cologne, or sprinkled with a little perfumed hartshorn, as either of these preparations is beneficial in strengthening the hair. The polishing brush should be made of fine, soft hairs, thickly studded. Combs should only be resorted to for the purpose of giving a form to the hair, or assisting in its decoration, as their use is more or less prejudicial to the surface of the skin and the roots of the hair.

The growth of the hair is best promoted by keeping it scrupulously clean. I believe it is also promoted by being largely exposed every day (weather permitting) to the action of the fresh air out-of-doors, without any covering of hat, bonnet, or cap—of course for a moderate time, and not in excessive sunshine. Gypsies, fisherwomen and others whose occupations compel them to be much in the open air, almost invariably possess an abundance of hair, glossy strong and wavy.

In the multitude of counselors there may be safety, but in the multiplying of clothes there is no glory. We do not estimate our neighbors by the number of dresses they possess, nor is an additional hat or so an additional claim on our esteem.

Next, we should dress according to our age. To the thoughtful observer, it is painful; to the caricaturist, ridiculous, to see a lady of uncertain years flaunting about in the fanciful and free garments of sweet seventeen.

Gray hair, crow's-feet about the eyes, and bent shoulders, do not harmonize with light colors and fanciful costumes. The combination is not according to the eternal fitness of things.

We should dress, also, according to our social position. There is a certain uniformity to all dress nowadays, it is true, and no such class distinctions exist as were recognized even as late as the last century.

The lady and her maid alike figure in dresses generally of the same form, if indeed it happens that the material of them varies. Yet a differ-

ence *does* still obtain, and we are continually meeting with persons of whom we say, "they are dressed above their station," or, in reality, above their means.

No woman with a limited income should aspire to a fashionable appearance. Let her be "point-device in her accoutrements;" let neatness stand impersonated in her; let her clothes be of good texture and admirable cut, but let her keep within a limit, which is easily recognized though not easily defined. Yet it must be a trifling mind which can allow itself to be absorbed in trifles; and the man or woman who devotes all his or her time and thought to dress should *make* it, not *wear* it.

Inventions in dressing should resemble Addison's definition of fine writing, and consist of "refinements which are natural, without being obvious."

Men and women endeavor to attract notice by their dress only when they are aware there is nothing attractive in themselves.

Avoid many colors, and seek by some one prevalent and quiet tint to sober down the others. Appelles used only four colors, and always subdued those which were more florid by a darkening varnish.

It is one of the few things for which we have to thank the æsthetic craze that the love of showy, vivid colors has died out, and a wise partiality crept in for soft, cool hues and quiet neutral tints.

"The fine full tones of blue and green, the bright pinks, the orange-yellow, which once

made our wives and daughters look like walking bits of rainbow, or as if they had heaped on their raiments the loudest colors on the painter's palette, are no longer to be seen, and harmony of tints is more highly prized than violent effects." It is possible to err in this direction, and one does not wish to see society dissolving away into vague neutral shades which almost escape the eye; still even this would be better than the old extreme which attired it in all the showiness of a kaleidoscope.

There may be more pathos in the fall of a collar or the curl of a lock, than the shallow think for. Should we be so apt as we are now to compassionate the misfortunes and to forgive the insincerity of Charles I., if his pictures had portrayed him in a bob-wig and a pigtail? Vandyke was a greater sophist than Homer.

The most graceful principle of dress is neatness. The most vulgar is preciseness.

It would be better, I think, to dress so as to call forth no remark at all. A popular journalist acutely remarks that "When the woman is very pretty, one never looks at her dress; and when the toilet is very striking, one forgets to look at the wearer. In the first case, the dress is an adjunct to the woman; in the latter, the woman is an accessory of the dress." And he proceeds to relate an experience of his own at a ball:

"There was present," he says, "a perfect costume of dark sage-green and velveteen, and old-gold plush, the latter in small quantities. The manner of the whole get-up was as excellent

as the coloring. But what was the wearer like? Well, though I looked at her several times, I have not retained any idea of her. The dress effaced her. On the other hand, a very charming woman with dark eyes and hair of *real* gold, whose figure was absolute perfection, appears now, in my recollection of her, to have walked about in a kind of cloud of creamy whiteness, with a halo of the same, which I suppose must have been a bonnet, or a hat, or perhaps a parasol," and in this one paragraph is the key to the whole subject of proper dressing.



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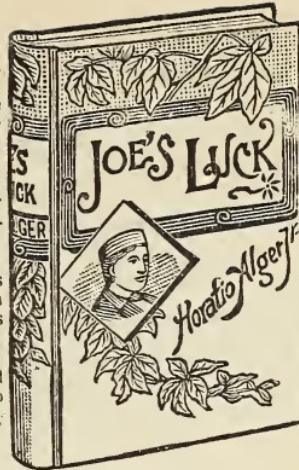
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